DOCUMENT RESUME

ED 140 313 CS 203 425

AUTHOR Dana, Jane; Zimmerman, LaNette
TITLE A Resource Unit in Film. Bulletin No. 7087.
INSTITUTION Wisconsin State Dept. of Public Instruction, Madison.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE [76]
NOTE 49p.

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS Curriculum Guides; *Film Criticism; Film Industry; *Film Production; *Films; *Film Study; Learning Activities; Secondary Education

ABSTRACT

The units on film in this curriculum guide may be used in sequence or as needed to strengthen film units already being taught. Since it was designed to offer ranges of choice for a variety of teachers, this resource guide contains more than an individual teacher is likely to use in a particular unit or course. Topics of the units, which are arranged in a logical order of presentation, are the nature of film, the tools of film, the filmmaking experience, the forms of film, film criticism, and the shape of film to come. Each unit contains a list of instructional objectives, a content outline, lists of learning activities and instructional assessment procedures, and references. (JM)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED140313

A RESOURCE UNIT IN FILM

by

Jane Dana
Edgewood High School
Madison

and

LaNette Zimmerman
Sun Prairie High School
Sun Prairie

published by

Wisconsin Department of Public Instruction
Barbara Thompson, Ph.D., State Superintendent

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY

Wisconsin Dept. of Public Instruction

TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

This project was supported in part by funds under the national defense education act of 1958, Title III-A, as amended—P.L. 85-864, the U.S. Office of Education, and the Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

CS203426

TABLE OF CONTENTS

ACKNOWLEDGEMENTS iv

FOREWORD v

INTRODUCTION vii

UNIT I—The Nature of Film 1

UNIT II—The Tools of Film 8

UNIT III—The Film Making Experience 16

UNIT IV—The Forms of Film 26

UNIT V—Film Criticism 34

UNIT VI—The Shape of Film to Come 39

ACKNOWLEDGEMENTS

The Wisconsin Department of Public Instruction and the Wisconsin Communication Association wish to express appreciation for the time, support, and assistance of the following in producing this curriculum unit:

* * * * * *

Ms. Jane Dana and Ms. LaNette Zimmerman, Authors

* * * * * *

Wisconsin Communication Association Film Resource Committee

Tony Goldberg, University of Wisconsin-Stevens Point, Chairperson

Jane Dana, Edgewood High School, Madison

LaNette Zimmerman, Sun Prairie High School, Sun Prairie

* * * * * *

Wisconsin Communication Association Editorial Advisory Committee

Richard Barnes, University of Wisconsin-Milwaukee

Charles Brown, D.C. Everest High School, Schofield

William Davidson, University of Wisconsin-Stevens Point

Sharol Parish, Memorial High School, Madison

Sharon Sohner, Hamilton High School, Sussex

Ron Allen, University of Wisconsin-Madison, Co-chairperson

Marv Klein, Department of Public Instruction, Co-chairperson

FOREWORD

This publication on film is the first of a series of teacher resource units in the communication arts planned by the Wisconsin Department of Public Instruction in cooperation with the Wisconsin Communication Association.

Additional units in interpersonal communication, radio and television, and public address are planned for release in subsequent years.

This first unit of the series addresses film and is designed to meet the needs of secondary teachers in the communication arts who have responsibilities for teaching in this area.

The film resource unit is punched for placement in a three-ring binder thus allowing for additional inserts or deletion as the teacher finds necessary.

Both the authors and the Department of Public Instruction welcome any suggestions or reactions from teachers to the resource unit concept.

INTRODUCTION

With increasing frequency, film courses and units are finding their way into the curricula of Wisconsin secondary schools. The purpose of this resource curriculum is to provide a wealth of information from which teachers may draw as they devise instructional programs in film for their students.

The units in this curriculum are arranged in what we consider a natural order of presentation. The first unit, "The Nature of Film," considers various approaches to the study of film—as technical phenomenon, as industry, as art, and as reflection and shaper of values. The second unit, "The Tools of Film," in considering the mechanics of film making equipment, invites students to experiment with the medium as they develop "hands-on" familiarity with technical potentialities and limitations. The third unit, "The Film Making Experience," moves from the equipment of the medium to the aesthetic employment of that equipment. The fourth and fifth units, "The Forms of Film" and "Film Criticism," provide for the exploration of specific form or genre of film and for the critical analysis of films against criteria of technical and social significance. The final unit, "The Shape of Film to Come," invites the student to draw on knowledge of the past, and familiarity with the present, in speculating about the skillful and imaginative use of film in the future.

Some teachers may wish to use this material in the sequence in which it is presented in the resource curriculum. In these cases, the teacher may draw from the list of instructional objectives, the content outline, and the list of learning activities and instructional assessment procedures, those which seem most useful in adopting the units of instruction to particular instructional requirements.

Other teachers may wish to use these materials to strengthen units already being taught. The scope of materials offered in this resource curriculum is such that a range of options are available to the teacher in making decisions about course design in film.

Teachers new to the discipline of film may be surprised by the depth and range of the content in this curriculum. However, a resource curriculum should contain more than an individual teacher is likely to utilize in a particular unit or course. Its comprehensiveness is designed to offer ranges of choice for a variety of teachers.

Although film courses are increasing in frequency in the state of Wisconsin, the individual film teacher is still very much the pioneer. While this resource curriculum offers a general chart of the terrain, each teacher must take a path consistent with local exigencies.

When film making equipment is at a minimum, the teacher will find it necessary to choose basic film production experiences from the curriculum while saving complex experiences for a time when more sophisticated equipment can be budgeted and purchased.

The acquisition of films for study may also constitute a problem for teachers new to the discipline. The films suggested in the curriculum are generally available through public libraries, at little or no cost, and through university bureaus of audio visual instruction at nominal fees. However, some of these films must be ordered through rental houses at commercial prices. Information regarding film distribution is often available from city libraries and nearby university media centers. Teachers on limited budgets may readily substitute available films for any of those suggested in the curriculum.

Since film is a complex phenomenon in a stage of rapid development, teachers must seize every opportunity to grow in knowledge through professional meetings, inservice workshops, on campus study, and professional reading. We hope that this curriculum will prove useful for those teachers who have taken the time and effort to explore this exciting medium.

Jane Dana
LaNette Zimmerman

UNIT ONE
THE NATURE OF FILM

Introductory Statement

> *There is an area in the human mind (or heart) which can be reached only through cinema, through that cinema which is always awake, always changing. Only such cinema can reveal, describe, make us conscious, hit at what we really are or aren't, or sing the true and changing beauty of the world around us.*
>
> —Jonas Mekas
> "Notes on the New American Cinema"

Cinema is a powerful force in our society. We spend a lot of time with film. William Kuhns, in his book, *Exploring the Film,* states that it is estimated that by the time a young person graduates from high school, he or she has already seen 500 such feature films in theaters and the equivalent of 7,500 two hour feature films on television. Film is often taken for granted. The viewer sees a mirage of images accompanied by full stereophonic sound as he sits in a plushly cushioned theater chair munching popcorn. The "Six O'Clock News" gives a firsthand view of major news events taking place from Saigon to London. The "Tuesday Night Movie" follows as a feature film is presented to its audience. Although the quantity of time students spend as media consumers is impressive, the quality of their talk about film is not.

The first unit of this film course enables the student to get to know film a little better. In "The Nature of Film," the student sees that film is a composite of many things and that there are many faces to the cinema. The unit looks at film as a technical phenomenon, film as an industry, film as an art, and film as a reflector and shaper of values. The unit provides the student with various ways in which one can approach film.

In exploring film as a technical phenomenon, the student gains a basic understanding of how film works. A brief history of the technical development of film reminds the student that the art of film is dependent on the technology of film. Early pioneers were interested in machinery rather than in art. Throughout the years, developments in film technology preceded developments in film art. The purpose of this part of the unit is not to give students a mass of technical information, but rather to acquaint them with the major developments in film technology. In the following unit, "Tools of the Film," the student will learn more specific technical information regarding the basic equipment of film making.

Film is big business. From the director to the local theater projectionist, film involves a vast industry. The student should come to see film as truly a mass medium which involves many people in production, distribution, and exhibition. Film is not isolated from the marketplace. Economic considerations have played an important role in the development of the industry.

Film has often been neglected as an art form. Perhaps it is too enjoyable, too accessible to be considered an art. However, this section of the unit allows students to consider how film may be viewed as an art form. Film is a synthetic art with various other arts combining to create the whole. And yet, this unit seeks to show the students how film is a unique medium with special qualities apart from the other arts.

The final section of this unit deals with film as both an active and a passive force in society. The student sees, through various activities, how film is able to reflect the values of a society as well as to influence and shape values. The potential influence that film has on social, political, and ethical mores must be realized by the student.

After students have been exposed to these various approaches to film, they should see more clearly cinema's abilities and potentials. The student has grown closer to seeing that cinema which Mekas describes as able "to reveal, describe, make us conscious, hit at what we really are or aren't, or sing the true and changing beauty of the world around us."[1]

The activities of this unit involve several film viewings and "hands-on" experiences so that the student is able to create as well as critically consume films. The experiences provided in this unit form a basis from which to work through subsequent units. As the course unfolds, students' experience with film will increase as they become more involved in film making itself.

Instructional Objectives

1. After observing an experiment using the phi phenomenon, the student will be able to explain that phenomenon in his/her own words.
2. At the end of the unit, the student will be able to define the principle of intermittent movement in his/her own words and to demonstrate that concept through the use of flip cards.

---

[1]**Jonas Mekas, "Notes on the New American Cinema," Film Culture (Spring, 1962), p. 18.**

3. Given materials, the student will be able to draw a series of images on leader which, when projected, give the appearance of movement.

4. Given appropriate materials, the student will be able to cut out and construct a movie machine that creates a moving image that is discernible to the viewer.

5. After constructing a paper movie machine, the student will be able to demonstrate and explain how the mechanism works. The description must contain the words persistence of vision, phi phenomenon, and intermittent movement.

6. After listening to an early sound recording from a film, the student will be able to distinguish at least four qualities or elements of style that make it different from today's sound tracks.

7. After viewing a cartoon and seeing how the color process works in a book, the student will be able to describe how the early technicolor process works in his/her own words.

8. Given a copy of the current *Variety* magazine, the student will be able to determine which contemporary movies are the most successful moneymakers and hypothesize reasons for the box office success. The effectiveness of the answers will be judged on the student's ability to show an understanding of audience appeals, popular trends in film styles, the economic relationship of audience, distributor and producer, the cost of production, and publicity effects.

9. Given a list of the various roles in film production, the student will be able to identify seven specific duties for each role.

10. With the use of notes, the student will be able to create a distribution/exhibition model of the film industry such that the relationship of the individual theater manager's position to the rest of the industry is depicted.

11. After viewing a film and reading a literary version of the same titles, the student will be able to list at least five distinctions between the film and the literary portrayal.

12. Given specific roles in a film production, the student will be able to identify at least one artistic decision made by each of the members of the film production staff (e.g., writer, director, cameraman, actor, editor, lighting technician, costumer, choreographer, set designer).

13. Given specific examples of films, the student will be able to identify at least five types of values each film reflects or shapes.

14. Given a film depicting a historical event, the student will be able to recognize the point of view exhibited by the film.

15. Without the use of notes and other materials, the student will be able to construct a sketch of the role of Blacks in film history which includes at least nine entries listed chronologically.

16. Given excerpts of films from different eras, the student will be able to correctly match the title of the films with economic descriptions of the eras.

17. Given a specific era and a film representative of an era, the student will be able to describe the psychological conditions prevalent in the society at the time the film was generated.

18. Given a list of six film characteristics, the student will correctly identify each of the characteristics as representative of contemporary religious films or religious films of the '20's.

19. Given ten year time intervals, the student will be able to name one star who played a hero image and one star who played an anti-hero image for each decade and will identify three trends in hero/anti-hero stereotyping.

20. After viewing commercial clips, the student will be able to hypothesize at least three values of the society which produced the film. The answers will be judged on the student's ability to recognize historical, sociological, economic, political, psychological, religious, and ethical/moral implications in the commercials.

Content Outline

I. Film as a Technical Phenomenon
  A. How film works
    1. Persistence of vision
      a. A series of still pictures changed rapidly—uncovered long enough to register
      b. The retina retains an image for a fraction of a second longer than it actually appears—due to this blend of one picture to another, motion appears
    2. Phi phenomenon
      a. A mental phenomenon not in our eye —the brain graps the illusion of movement
      b. Created when two light bulbs are turned on and off in alternating fashion until viewer perceives movement between the two bulbs

3. Intermittent movement
   a. Projector or camera shows one frame long enough to be seen or exposed, then covers it up and shows next frame
   b. Stop-and-go motion of the projector or camera
      (1) 8mm—18 frames per second normal running time
      (2) 16mm—24 frames per second normal running time

B. The invention—child of science
   1. Many persons contributed to discovery of the motion picture
      a. Roget—persistence of vision (1824)
      b. Daguerre—photographic process (1839)
      c. Eastman—celluloid base film (1888)
   2. Much happened simultaneously in developing "moving pictures"
      a. Kinetoscope—Edison, Dicksen; U.S.
      b. Cinematographe—Lumiere Bros.; France
      c. Bioskop—Skladanowski; Germany
   3. New inventions to improve the film medium
      a. The advent of sound
         (1) Developed by Lee DeForest
         (2) Called "Vitaphone" by Warner Bros.
         (3) First used in film, "The Jazz Singer" (1927)
      b. Introduction of color
         (1) Early color achieved by tinted stock and hand painting
         (2) Rendered photographically by coating with color-sensitive chemicals
         (3) Technical developed by Herbert Kalmus
         (4) First used in Walt Disney cartoons
      c. Developments within theater exhibition
         (1) 3-D
         (2) Wide screen—Cinerama, Cinemascope

II. Film as an Industry U.S.
   A. Film as a commodity
      1. Passed from producer to consumer
      2. Pressures structuring film based more on social and economic conditions and relations than on creative potentials
   B. Film as a mass medium
      1. Mass manufactured
         a. Many involved in production—producer, backers, writer, director, designers, unit production manager, cameraman, make-up man, script girl, editor, composer, and publicist
         b. Many involved in exhibition and distribution
      2. Mass audience
         a. Intent to keep cost low and bring in large audience
         b. Audience desires and demands extremely important
   C. Film as a competitive system
      1. Within the industry
         a. Studio rivalry
         b. Distribution, exhibition competition
         c. World market
      2. With other media
         a. Influence of TV
            (1) Lost audience
            (2) Film forced to adapt
               (a) Specialized audience
               (b) Censorship eased
               (c) Bridged with TV to produce and exhibit
               (d) Innovation and new techniques used
         b. Integration with other media more common than competition
            (1) Multi-media theater
            (2) Movie adaptations of novels

III. Film as an Art
   A. Creative form of expression
   B. New art form (most recently created)
   C. Synthetic art—other arts combined
      1. Photography
      2. Music
      3. Theater
      4. Dance
      5. Literature
   D. Distinct art form
      1. Different than theater
         a. Performance recorded
         b. Audience experiences at different distance and viewpoints from action
         c. Film has greater capacity for time and space
      2. Different than literature
         a. Film is instantaneous communication vs. literature's slow, linear communication
         b. Audio-visual vs. print medium
         c. The "experiencing" entirely different
   E. Many may be considered artist in film
      1. Director
      2. Editor
      3. Actor
      4. Screenwriter
      5. Designers—art, costume, makeup
      6. Cameraman

IV. Film as a reflector and shaper of values in society
   A. Historical
      1. Reflects events and conditions of an era,

e.g., the Kennedy assassination
2. Shapes our perceptions of historical events, people, and conditions, e.g., Custer's Last Stand

B. Sociological
1. Reflects attitudes, social interaction and conditions, e.g., prejudice
2. Influences attitudes—persuasively comments on a state, e.g., plight of the migrant worker

C. Economical
1. Reflects economic influences of an era, e.g., musicals of depression era
2. Shapes attitudes regarding conditions, e.g., street films of Germany

D. Political
1. Reflects political ideology, e.g., Leni Riefenstahl's films of Nazi Germany
2. Shapes attitudes toward political situations, e.g., Russian films of the 20's

E. Psychological
1. Reflects conditions of an era, a country, a film maker, e.g., "Dr. Caligari"
2. Shapes perceptions—psychologically persuasive, e.g., commercials

F. Religious
1. Reflects the attitudes toward religion, e.g., eras of religious popularity
2. Shapes impressions of religious events, e.g., Cecil B. DeMille's spectaculars

G. Ethical/Moral
1. Reflects society's values, e.g., hero/antihero images
2. Shapes society's mores, e.g., sexuality in films

Learning Activities

I. Activities Relating to Film as a Technical Phenomenon

A. The students will view a film, "Why Man Creates," to serve as an introduction to the course. Little will be said preceding the viewing. Following the film, the students will engage in a discussion with limited teacher input. The discussion should be student generated with teacher responses acknowledging all contributions. Reinforcement at this stage is important.

B. In order to more clearly explain the phi phenomenon, the teacher will demonstrate this concept through an experiment with light bulbs. Two light bulbs are set up so that they may be switched on and off rapidly. Alternately, the bulbs are turned on and off until the paces becomes faster. The illusion of movement between the bulbs should be demonstrated to the students.

C. The students should be provided with a series of flip cards which, when shuffled, give the impression of movement. The students are to work with these cards manually such that they explore the concept of intermittent movement to see how the images are affected by various speeds. They should consider how long one image must appear before it registers visually.

D. The instructor will provide the students with transparent 16mm leader, magic markers, and crayons, or any other desired materials. The student will proceed to draw on the leader knowing (1) that 16mm film passes through the projector at 24 frames per second and (2) the position of the frame between the sprockets. The students may experiment with these materials any way they wish. When completed, the leader will be projected. Various musical moods may be provided to accompany the images. A discussion of the effects will follow.

E. Using the book, *Paper Movie Machines*, the students will construct paper movie machines, such as a Kinetoscope, a Praxinoscope, or a Zoetrope. They will discuss the mechanism of their machine in groups and then make a presentation to the class showing how their machine works, telling of its inventor, and providing any other relevant information.

F. The students will listen to a recording from an early sound movie. Examples might be taken from W. C. Fields, Mae West, or Busby Berkeley movies. The students should be able to analyze the quality and style of that sound track and how it compares to sound in movies today. They will list four such comparisons.

G. The students will view an early Walt Disney Cartoon, "The Three Little Pigs." This will serve as an introduction to the early development of color films. After seeing the film, the teacher will pass around the book, *The International Encyclopedia of Film*, which shows, in detail, how the three color process works using "The Three Little Pigs" as an example.

II. Activities Relating to Film as an Industry

A. The teacher will provide copies of current *Variety* magazines. The discussion will focus on the top grossing films of the week. The students will seek to determine the factors which create a popular film. They will be encouraged to start the analysis

using the audience's viewpoint. This stimulus should lead to a discussion of the industry.

B. The students will receive a handout which shows the interrelationship of the crew in a film production. The students work in a large group to put the line of production into use by developing a film idea and assigning roles. In this role playing situation, the students have only the limits a Hollywood company would have. Each role taken must present the specific duties aligned with this production. A more detailed situation might be provided by giving students a handout dealing with a specific film (e.g., Kanas study of "Spartacus").

C. The class will invite a guest speaker to talk to them. A theater manager from the community could come and discuss distribution and exhibition in the film industry. After the presentation, students will relate the theater manager's role to the overall industry by making a schematic model of that relationship.

III. Activities Relating to Film as Art

A. The students will receive copies of the short poem, "The Hangman," to read. They will then discuss the poem. The short film, "The Hangman," will be viewed. Afterward, students will discuss the film and compare the impact of reading the poem with that of seeing the film.

B. The film, "String Bean," will be shown. Specific roles will be explained and assigned to groups. The groups will then discuss among themselves why their specific roles in this film production would be considered artistic. They must use the film, "String Bean," as the resource for examples. They will then report back to the whole class regarding their specific artistic role.

IV. Activities Relating to Film as a Shaper and Reflector of Values

A. The slide/tape show, "Film: A Reflection of Values," will be shown. This presentation contains several film clips from different eras and discusses their implications for society. The students will engage in a discussion in small groups using the discussion guide provided with the slide/tape show.

B. The students will view "The Report." They may discuss the film in comparison with the knowledge they previously had about the Kennedy assassination. The point of view taken in the film should be considered, as well as the point of view in other resources from which they've gained knowledge.

C. The students will view the film, "Black History--Lost, Stolen, or Strayed." Prior to this, the students will engage in a discussion assessing their knowledge of the role of Blacks in the film industry. Following the discussion of the film, the students will sketch an outline of the role of Blacks in the film industry by listing nine items chronologically.

D. The class will view an excerpt from the film, "Film: The Art of the Impossible," in which an excerpt from Berkeley's "Footlight Parade" is seen. This extravaganza should enable the class to get an idea of escape provided by films of the depression. A discussion will follow.

E. The class will view Leni Riefenstahl's "Triumph of the Will." They will analyze it as a reflector of Nazi ideology, as well as discuss the film's overall political implications.

F. Prior to viewing a video tape of "The Cabinet of Dr. Caligari," the students will engage in a discussion concerning the climate of post W.W. I Germany. After the film, the class will discuss how the film reflected conditions of that era.

G. A short excerpt of the silent version of DeMille's "The Ten Commandments" will be viewed. The students will compare the religious film of the silent era with those produced more recently by identifying ten characteristics of each.

H. A panel discussion will be held in which members of the panel have prepared to discuss the hero vs. anti-hero image in films. The panel will be encouraged to focus on how these images may reflect or shape values in society. The trends present in the anti-hero image will be dealt with. The rest of the class will make a list which itemizes these images by decades. The panel members will then approve these lists and use the concepts for discussion.

I. The student will view some commercial clips. Each commercial will be discussed in detail as to the values it reflects or shapes. Commercials from the different eras may be shown to display how our country's values have changed. Commercials are or could be video taped from the air.

Instructional Assessment

I. A number of the activities may be taken as measures of student behavior. For example:

A. The student's participation in the discussion of "Why Man Creates" may be evaluated.

B. In a verbal quiz, the student's ability to define terms crucial to the unit in his/her own words may be evaluated.

C. The student's construction of a movie machine and discussion of its mechanism may be evaluated.

D. The student's participation in a discussion on his/her role in the film industry may be evaluated.

E. The student's participation in a role playing situation—dealing with a film production and its discussion may be evaluated.

F. The student's sketched model of the theater manager's position in the film industry may be scored and graded.

G. The student's identification of unique qualities of literature and film may be evaluated.

H. The student's ability to defend and discuss a specific film production role may be evaluated.

I. The student's participation in a discussion concerning the slide/tape show may be assessed.

J. The student's conclusions regarding the film, "Report," may be evaluated.

K. The outline sketch dealing with the Black portrayal in films may be graded.

L. The student's paper on the escape provided by the films of the '30's may be evaluated.

M. The student's discussion of "Triumph of the Will" may be considered.

N. The student's participation in a discussion regarding the psychological implication of a '20's German film may be evaluated.

O. The student's comparison of early to present religious films may be scored and graded.

P. Student participation in a panel discussion on anti-hero vs. her images may be evaluated.

Q. The student's ability to hypothesize how society's values are reflected in commercials may be evaluated.

II. A unit test may be given, scored, and graded.

III. Student attendance and participation may be considered in determining the unit grade.

Unit References

Brode, Douglas, ed., *Crossroads to the Cinema.* Holbrook Press, Inc., Boston, Massachusetts, 1975.

Carr, John and Wm. Kuhns, *Teaching in the Dark.* Pflaum/Standard, Dayton, Ohio, 1973.

Carrico, J. Paul and Louis M. Savary, eds., *Contemporary Film and the New Generation.* Association Press. New York, 1971.

Culkin, John M. and Anthony Schillaci, eds., *Films Deliver.* Citation Press, New York, 1970.

Feyen, Sharon and Donald Wigal, eds., *Screen Experience: An Approach to Film.* George A. Pflaum, Publisher, Dayton Ohio, 1969.

Gianetti, Louis D., *Understanding Movies.* Prentice-Hall, Englewood Cliffs, New Jersey, 1972.

Jacobs, Lewis, *The Emergence of Film Art.* Hopkinson and Blake, Publishers, New York, 1969.

Jacobs, Lewis, *The Movies as Medium.* Farrar, Straus and Giroux, New York, 1970.

Jacobs, Lewis, *The Rise of American Film: A Critical History.* Teachers' College Press, New York, 1968.

Jinks, William, *Celluloid Literature.* Glencoe Press, Beverly Hills, California, 1971.

Knight, Arthur, *The Liveliest Art.* The New American Library, New York, 1957.

Kuhns, William and Robert Stanley, *Exploring the Film*. Pflaum/Standard, Dayton, Ohio, 1968.

Kuhns, William, *Movies in America*. Pflaum/Standard, Dayton, Ohio, 1972.

Lindgren, Ernest, *The Art of Film*. The Macmillan Company, New York, 1963.

MacCann, Richard Dyer, ed., *Film: A Montage of Theories*. E. P. Dutton and Company, Inc., New York, 1966.

McAnary, Emile G. and Robert Williams, *The Film Viewer's Handbook*. Deus Books, Glen Rock, New Jersey, 1965.

Montague, Ivor, *Film World*. Penguin Books, Baltimore, Maryland, 1964.

Poteet, G. Howard, ed., *The Complete Guide to Film Study*. The National Council of Teachers of English, Urbana, Illinois, 1972.

Ross, T. J., ed., *Film and the Liberal Arts*. Holt, Rinehart and Winston, Inc., New York, 1970.

Sohn, David, *The Creative Eye*. George A. Pflaum, Publisher, Dayton, Ohio, 1970.

UNIT TWO
THE TOOLS OF FILM

Introductory Statement

The cinema seems to have been invented to express the life of the subconscious.

—Luis Bunnel

There appears to be little or no need to tell a movie goer what a movie is—he knows already. But there is present in many movie goers a fascination with how a movie comes into being. It is this fascination that this unit and the unit which immediately follows address themselves.

Movies are so familiar to this generation because of the pervasiveness of television movies. Students have an extensive viewing background before they enter a film course. The availability of easily used film making equipment makes it possible for young people to become creators of movies rather than just passive consumers. They will, hopefully, be more active and critical spectators because of their knowledge of film making.

This unit considers the mechanics of film making equipment. Through exposure to a sequence of activities, the student will become acquainted with the camera, the editor, the splicer, and other apparatus for film production.

Before students can hope to communicate effectively through film, they must be aware of the capabilities of the equipment at their disposal. This unit provides opportunities for students to experience "hands-on" development of basic technical competencies. This technical competence allows students to experiment with the medium in order to expand their visual literacy. It also gives students the confidence to move from simply film making experiences to more complex endeavors.

Today, movies are "in." Students may never go to Hollywood with their film know-how, but they will have the opportunity to explore their imagination, inventiveness, and talent through the activities in this and the following units. Having acquired an understanding of the nature of the film experience from Unit I, the student should now master technical use of equipment. In Unit III the student will use a variety of techniques in creating a film.

Instructional Objectives

1. Given a blank diagram of a Super 8mm camera, the student will be able to label each part indicated on the diagram with 100% accuracy.
2. Given a series of photographs taken with wide angle and telephoto lenses, the student will be able to correctly differentiate pictures taken with these lenses with 80% accuracy.
3. Given a camera with a focusing aid, the student will be able to focus the camera on an object without removing the eye from the camera view finder.
4. Without the use of measuring devices, the student will be able to estimate distances from camera to subject with 90% accuracy.
5. Given the use of video-taping equipment, the student will be able to create a series of shots using the three lens settings of the standard zoom lens such that wide angle, normal, and telephoto shots are included.
6. Without the use of notes or other materials, the student will be able to identify different effects created by the use of various lenses.
7. Given an accurately focused camera with an adjustable eyepiece, the student will be able to adjust the eyepiece such that the image is in clear focus to the student.
8. Given three photos, the student will be able to describe the depth of field in each.
9. Given a Super 8mm camera, the student will be able to accurately classify the viewing system of that camera as auxiliary or reflex.
10. Given the use of a Super 8mm camera, the student will be able to adjust for parallax in the shooting of films such that no major object in the film is half in and half out of the frame.
11. Without the use of notes or other materials, the student will be able to match f/ numbers with relative apertures and depths of field with 80% accuracy.
12. The student will be able to correlate depth of field to aperture and f/. The description should include the principle that as f/ increases, aperture decreases and depth of field increases.
13. Without the use of notes or other materials, the student will be able to match fps with fast, slow, and normal motion for a Super 8mm camera.
14. Without the use of notes or other materials, the student will be able to accurately set up a three-point lighting arrangement.

15. Without the use of notes or other materials, the student will be able to define the five lighting angles.

16. Without the use of notes or other materials, the student will be able to describe the lighting effects created when the five lighting angles are utilized.

17. Given lighting equipment, the student will be able to demonstrate at least three different lighting angles.

18. Given a blank diagram of a film editor, the student will be able to accurately label all indicated parts.

19. Given three pieces of 16mm or 8mm film, the student will be able to tape-splice the film such that it passes smoothly through the projector.

20. Given pieces of 8mm, Super 8mm, 16mm, and 35mm film stock, the student will be able to accurately identify each gauge of film stock.

21. Given lists of film stock and project ideas, the student will be able to explain two reasons for choosing a specific film stock for a project.

22. Given a film which combines black and white and color, the student will be able to identify two reasons for the combined use of color and black and white in films.

23. Given ASA numbers such as 25 or 200, the student will be able to accurately associate those numbers with the labels "slow" or "fast."

24. Given specific lighting conditions, the student will be able to choose the correct (ASA/fast or slow) film stock.

25. Given access to local film stock suppliers, the student will be able to list the various speeds of film stock which are locally available for use.

26. Given a list of running speeds and film gauges, the student will be able to accurately match the two lists without referring to notes or other materials.

27. Given necessary equipment, the student will be able to create at least two special effects on processed film in one class period.

28. Given necessary equipment, the student will be able to set up animation equipment such that an animated sequence can be shot.

29. Given necessary equipment, the student will be able to film a 15-20 second animated sequence in three class periods.

30. Given necessary equipment, the student will be able to film a 20-30 second kinestasis sequence in three class periods.

31. Given necessary equipment, the student will be able to film a minimum of three titles in one class period.

32. Given a Super 8mm camera, the student will be able to locate and manipulate the color conversion filter.

33. Without the use of notes or other materials, the student will be able to describe the effect of shooting color Super 8mm film outdoors without the use of a color conversion filter.

34. Given the use of equipment and one-half roll of Super 8mm film, the student will be able to devise and produce a film which: (1) depicts a subject chosen by the student; (2) the student has shot alone; (3) the student has edited alone; (4) has some sound accompaniment; (5) utilizes at least two special effects; (6) uses three-point lighting if artificial light is used; (7) uses two lens settings; (8) contains a minimum of three splices; (9) has parallax adjusted for so that no major image is half in and half out of the frame; (10) can be projected for the class.

Content Outline

I. Parts of the Camera—a necessity; functions as an extension of the film maker's eyes and emotions; captures on film a message for the viewer
   A. Body—the main housing for the motor, the film cartridge, lens system, and the viewfinder
   B. Film transport—the system within the camera which is made up of the motor, the sprocket wheels, and the gate
      1. Sprocket wheels—small rollers with little teeth or sprockets spaced all the way around them
      2. Gate—made up of the aperture plate, the pressure plate, and the pulldown pin
         a. Aperture plate—located at the front of the camera; has a small rectangular hole in it the same size as one frame of the film
         b. Pressure plate—holds the film firmly with the emulsion side against the aperture plate
         c. Pulldown pin—grips the film by means of the sprocket holes and pulls it down between the aperture and pressure plates
   C. Lens—similar to the human eye in that it draws in light rays; imprints light rays on film as eyes imprint the light on the retina
      1. Focal length—measured in mm; the dis-

tance from the center of the lens to the surface of the film when the lens is focused at infinity

2. Types—broad classifications which relate to the focal length of the lens.
   a. Normal—one whose focal length is approximately equal to the diagonal of the film used in that camera, e.g., 45-58mm for 35mm camera
   b. Telephoto—long lens; has a focal length considerably in excess of the normal lens, e.g., 75-400mm or longer for 35mm camera
   c. Wide angle—focal length less than the normal lens, e.g., 21-35mm for the 35mm camera
   d. Zoom—has a variable focal length; the convenience of normal, telephoto, and wide angle in one package
3. Perspective
   a. Telephoto—compression of the scene; movement altered so subject appears to remain far from the camera in spite of movement toward the camera
   b. Wide angle—opens up space or stretches it out; movement across an area seems to be speeded up
4. Lens aperture—the determining factor as to how much light exposes the film
   a. f/ (stop)—numbers which identify the amount of opening in the diaphragm; the higher the number, the smaller the opening; f/1, f/1.4, f/2, f/2.4, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32
   b. Changes in aperture—moving from f/ to another to half or double the amount of light which exposes the film
   c. Electric eyes—automatically set the f/ depending upon light conditions
   d. Light meters—indiacte desirable f/ readings based upon existing light conditions
   e. Manual override—allows the film maker to adjust f/ to a reading other than that indicated by the electric eye
   f. Depth of field—the area in sharp focus; the smaller aperture (therefore the higher the f/ number) the greater the depth of field (that area which is in sharp focus); the larger the aperture, the smaller the depth of field

D. Viewfinder—a lens system for the camera person
   1. Auxiliary—a viewing system in which the camera "sees" one image and the viewer sees a slightly different image because the viewing system is non-reflex
   2. Reflex—a viewing system in which the camera person sees exactly what is captured on film
   3. Parallax—the difference between what is seen in the viewfinder and what is seen by the camera in non-reflex viewing systems

E. Speed adjustments
   1. Shutter—located in front of the aperture plate; opens to allow light to hit one frame of the film at a time; closes, blocking out the light as the film is moved forward one frame; opens to expose another frame
   2. Fast motion—12 fps camera speed; when projected appears to be fast and jerky motion
   3. Normal motion—18 fps (Super 8mm); when projected movement appears at the normal rate
   4. Slow motion—24 fps camera speed; when projected movement appears slow and fluid

II. Lighting and Light Control
   A. Measurement—by foot candles
   B. Effects of lighting
      1. Visibility—determines what is and what is not visible in filming; "go" and "no go" indicators on cameras
      2. Mood—may establish the mood, e.g., horror pictures with grotesque shadows
      3. Special effects—play a role in creating special psychological effects, e.g., a red atmosphere for a scene
   C. Types of light
      1. Artificial—tungsten or flourescent
      2. Natural—outdoor available light
   D. Basic lighting set-up
      1. Key light—the main light falling on the action
      2. Back light—a special light placed just about and behind the actor, lighting his head and shoulders; separates the subject from the background; adds depth
      3. Fill light—a softer, weaker light usually set next to the camera to fill and soften shadows created by the key light
   E. Lighting angles
      1. From lighting—main light directly in front of the subject; gives a flat appearance
      2. Side lighting—main source from the side of the subject; may give appearance of occurring in darkness if side light is soft
      3. High lighting—also called rim lighting, main light from above and slightly behind the subject; gives the effect of highlighting the upper edges of the subject
      4. Back lighting—extension of the rim

lighting to give a halo effect; main light directly behind the subject
5. Source lighting—main source of light aimed at a white ceiling or wall; bathes the subject in a softer light than if the subject is lighted directly

III. Editing Equipment
A. Editor
1. Parts
a. Reels
b. Cranks
c. Viewing area
d. Threading mechanism
e. Lightbulb
2. Threading procedure
a. Film on reels
b. Film through editor
c. Editor engaged
B. Splicer
1. Tape process
a. Tapes—used to join film pieces together
b. Kodak Universal Splicer—pressure on tape used to adhere film pieces
2. Heat process
a. Glue—used to join film pieces together
b. Heat splicer—heat used to adhere film pieces

IV. Film Stock
A. Raw material
1. Base—celluloise triacetate; function to support the emulsion; bright finish
2. Emulsion—a layer of light-sensitive material; made up of gelatin mixed with silver halide particles (silver bromoiodide); area in which the photographic image is formed; full finish
3. Subbing layer—a layer of adhesive material used to bond the emulsion to the base
4. Anti-halation coating—a coating of material which prevents blurring around bright areas in the image; generally placed on the surface of the base away from the emulsion, may be between the base and emulsion
B. Cartridge—a fifty-foot film spool contained in a plastic case which is inserted into a Super 8mm camera; no winding, no rewind; approximately three minutes of film when projected at normal speed
C. Gauges of film—measured by width in millimeters (mm)
1. Regular 8
2. Super 8
3. 16mm
4. 35mm
5. 78mm
D. Color and black and white
1. Color
a. Kodak Kodachrome—general use indoors and out; sharp, clear picture with good contrast
b. Kodak Ektachrome—high speed color film; good with available light, weaker contrast than Kodachrome
2. Black and white
a. Kodak Tri-X—for use indoors with available light; high speed film
b. Used infrequently in student films
E. Speed of film—indicated by the film's sensitivity to light
1. ASA—a number; indicates to the film maker the sensitivity of the film to light; range from ASA 25 to 400, or even 500 or 800
2. Ratio—ASA to speed of film
a. The higher the ASA number the more sensitive to light
b. ASA 50 twice as sensitive to light as is ASA 25; principle applies on up numerical scale
c. Higher ASA ratings—require decreased exposure; smaller apertures
d. Lower ASA ratings—require increased exposure; larger apertures
e. Relationship of light sensitivity to exposure—more light sensitive film, less the exposure, and vice versa
F. Running speeds—frames per second at normal camera and projector speeds
1. Regular 8—16 fps
2. Super 8mm—18 fps
3. 16mm sound—24 fps
4. 16mm silent—16 fps
5. 35mm—24 fps

V. Special Effects—a term for trick effects which are artificially constructed during shooting or afterwards
A. In shooting
1. Slow motion—shooting a sequence at a faster than normal camera speed
2. Accelerated motion—shooting a sequence at a slower than normal camera speed
3. Fading in and fading out—an optical effect in which a shot gradually appears out of or fades into darkness
4. Single framing—shooting a sequence one frame at a time
a. Animation—using single framing to create the illusion of movement in inanimate objects
b. Pixillation—using single framing to create the illusion of movement with animate objects; as people "floating" across the ground

c. Minestasis—using the single framing possibilities to shoot nine or more frames of still pictures, creating a rapid montage of images when projected

5. Lens coating—covering the lens with vaseline or other such material to create a blurred image
6. Titles
   a. Equipment set-up—use of a tripod, which can be placed at right angles to the material to be copied; use of two lights set up at 450 angles, one on either side of the material to be copied
   b. What to use for titles—letters on glass or cellophane, title kit letters, typewritten titles, hand-lettered, and others
7. Filters—disks of glass or gelatin materials in various colors, with various intensities which are screwed into, otherwise mounted on, camera lenses
   a. Conversion filters—obviates the necessity to remove a partially used cartridge when moving from daylight into an artificially lighted situation; prevents a bluish cast to those scenes shot outdoors
   b. Neutral density filters—a single gray filter which cuts some of the light; useful on very bright days in order to open the aperture a bit more than normal and achieve a shallow depth of field
   c. Color filters—may be used to add a dimension of overall color to a scene or to a film
   d. Gelatin—used much the same as color filters, except at considerably reduced cost
   e. Nylon stocking—used to cover the lens to create the gauzy effect of the Doris Day movies

B. After processing effects—those which can be done by the student after the film comes back from the lab
   1. Clorox spotting
   2. Clorox tinting (blue)
   3. Food coloring tinting
   4. Pin-hole spots
   5. Student generated ideas

Learning Activities

I. Activities Relating to Parts of the Camera

A. After viewing "Biography of a Motion Picture Camera" and "The Searching Eye," students will examine Super 8mm cameras in groups from a camera diagram with the actual parts of a Super 8mm camera.

B. After a large group of discussion relating to lens use, students will work in groups of 3-5 to choose a series of photos from magazines supplied by the teacher which represent wide angle and telephoto lens use.

C. Students will examine cameras with fixed and variable focus to explore the flexibility of each type relating to clarity of focus at different distances.

D. Students will estimate distances from a camera to a subject, then measure the distance to check their accuracy. This experience will aid the student in focusing more accurately.

E. Students will use video tape equipment in groups of 4-6 to create a series of shots of the following situations:

   1. A person standing still. With the camera set in one place, have students use the normal lens setting, then the telephoto lens setting, and then the wide angle lens setting of the standard zoom lens. Students should look for differences in magnification and for what is included in and excluded from the frame.
   2. A person running or riding a bicycle toward the camera. Have this done three times while using the normal, telephoto, and wide angle settings of the standard zoom lens. Students should note the apparent speed with which the subject covers the distance in each instance.
   3. A person's face filling the frame. Again take three shots using the normal, telephoto, and wide angle settings. Students should note distortions which occur with the use of the wide angle lens.

F. Give students cameras with adjustable eyepieces. Have them adjust these to their own viewing needs.

G. Following a mini-lecture by the teacher, students will discuss in a large group the various principles which relate depth of field to aperture to f/.

H. Students will examine several cameras to ascertain which viewing system (auxiliary or reflex) is used in each.

I. Students will be given Super 8mm cameras with auxiliary viewing systems. They should adjust for parallax so that no major objects are partially in and partially out of the frame in the processed film.

J. After a class discussion of the concepts relating f/ to aperture to depth of field, students will fill out a diagram which exemplifies those relationships.

K. Students will discuss in small groups of 4-5 the relationship between fps (camera speed) and fast, slow, and normal motion.

II. Activities Relating to Lighting and Light Control

A. Students will discuss in a large group the effects of lighting in film making.

B. Students will work in small groups of 3-5 to set up a basic three-point lighting arrangement.

C. Students may choose to come into the room in their free periods to experiment with other lighting possibilities presented in class or they may generate their own combinations for experimentation.

III. Activities Relating to Editing Equipment

A. Students will observe a student demonstration of the film editor and splicer.

B. Students will cut and splice three pieces of film into one piece and project it through a projector.

IV. Activities Relating to Film Stock

A. Students will examine pieces of exposed and unexposed film stock. They will be asked to identify the various formats and to locate the position of the frames.

B. Students will discuss in small groups the usefulness of Kodak Kodachrome, Ektachrome, and black and white film for their own films in this unit.

C. Following the viewing "The Princess or the Tiger," students will discuss the effects created by the use of color and black and white in the films "The Princess or the Tiger" and "String Bean" (seen in the unit "The Nature of Film"). This discussion may be either in small or large groups.

D. Students will participate in small group discussions to generate a list of films utilizing both black and white and color and identify some reasons for such use.

E. Students will work in groups of 3-5 to outline a film idea which might utilize both black and white and color. They will present their idea to the class with reasons for using each kind of film at particular points.

F. Students will discuss the relationship of speed of film to ASA numbers in a large group teacher-led discussion.

G. Students will rank order a series of ASA ratings from slowest to fastest film in written or oral exercises.

H. Students will match various light descriptions with "fast" and "slow" labels for film stock in written or oral activities.

I. Students will compile a list of various film stocks available from local suppliers.

J. Students will examine a chart of fps running speeds which will be posted in the classroom.

V. Activities Relating to Special Effects

A. Students will view a series of film clips which have been prepared by other students. These clips will relate to special effects which are done "in shooting." A discussion of the use of these effects will follow.

B. Students will view and discuss the film "American Time Capsule" and either animated cartoon: "The Toy That Grew Up" or "Be Gone Dull Care."

C. Students will watch demonstrations of "after shooting" special effects techniques.

D. Students will experiment with "after shooting" techniques in one class period.

E. Students will view clips of footage shot with and without color conversion filters both indoors and outdoors and discuss any color distortions present.

F. Students will locate and manipulate the color conversion filter for a camera.

G. Students may choose to experiment with other filters which are available for a camera.

H. Students will draw an animated sequence on 16mm clear leader which demonstrates movement and is at least 64 frames or 4 seconds in length (silent speed).

I. Students will experiment with a camera with single framing capability so as to set up the necessary equipment and animate a 15-20 second sequence of film.

J. Students may choose to do a 20-30 second kinestasis segment during their free periods.

K. Students will film a series of three titles during one class period.

VI. Unit Project: Each student will use one-half roll of Super 8mm film to make a film which:

A. Utilizes the various capabilities of the camera.

B. The student edits.

C. Includes at least two special effects.

D. Has a sound track for accompaniment.

E. Uses the three-point lighting set-up (if artificial light is used).

F. Contains at least three splices.

G. Can be projected for the class.

Instructional Assessment

I. A number of activities may be taken as measures of student behavior. For example:

A. Student responses to the unlabeled camera diagram may be collected and graded.

B. Student responses in identifying photos as examples of use of wide angle or telephoto lenses may be evaluated.

C. Observation of the student's ability to focus without removing his eye from the eyepiece of a camera may be taken as evidence of the student's mastery of that skill.

D. The summary paper explaining the different effects created by using various lens settings in the video tape exercise may be evaluated.

E. That no object in close-up is half in and half out of the frame in the film or this unit may be considered evidence of the student's understanding of adjustment for parallax.

F. The written exercise relating to f/, aperture, and depth of field may be collected and graded.

G. The matching exercise for fps and "fast," "slow," and normal running speeds may be evaluated.

H. Definitions for the eight aspects of basic and angle lighting may be scored.

I. Descriptions of the effects of angle lighting may be evaluated.

J. The student's responses on the unlabeled diagram of the film editor may be evaluated.

K. Smooth projection may be considered as evidence of ability to splice correctly.

L. Identification of film formats in written or oral exercises may be scored and graded.

M. Accuracy of drawing frames on clear leader may be evaluated.

N. Validity of reasons for choice of film stock for the unit project may be evaluated.

O. Acceptability of reasons offered for the use of color and black and white in films viewed in class may be assessed.

P. Written or oral exercises in which the student matches ASA numbers for "fast" or "slow" labels and with specified light conditions may be graded.

Q. A quiz matching running speeds with film gauges may be given and evaluated.

R. Creation of two special effects in one class period may be considered as evidence of the student's mastery of special effects concepts.

S. The ability to set up animation equipment correctly may be considered as evidence of the student's mastery of animation techniques.

T. The animated film sequence may be evaluated.

U. The kinestasis film sequence may be evaluated.

V. The titles film sequence may be evaluated.

W. Observation of the student's ability to locate and manipulate the color conversion filter on a Super 8mm camera may be taken as evidence of the student's mastery of that skill.

X. The description of the effect of shooting outdoors without a color conversion filter may be evaluated.

Z. Student participation in group projects may be considered as an aspect for evaluation.

AA. Class attendance may be considered as an aspect for evaluation.

II. A unit test may be administered to assess the student's grasp of concepts presented in this unit.

III. The unit film project which is designed to synthesize the various concepts elaborated within this unit should be taken as a large measure of the student's mastery of the knowledge and skills which are covered in this unit.

Unit References

Brodbeck, Emil E., *Handbook of Basic Motion Picture Technique.* American Photographic Book Publishing Co., Inc., Garden City, New Jersey, 1975.

Coynik, David, *Movie Making.* Loyola University Press, Chicago, Illinois, 1974.

Goodwin, Nancy and James N. Manilla, *Make Your Own Professional Movies.* The Macmillian Company, New York, 1971.

Kodak customer service pamphlets—available from retail photo suppliers or from the company.

Kuhns, William and Thomas F. Giardino, *Behind the Camera.* Pflaum/Standard, Dayton, Ohio, 1970.

Larson, Rodger and Ellen Meade, *Young Film Makers.* Camelot Books, Avon Publishing Co., Chicago, Illinois, 1972.

Livingston, Ben, *Film and the Director.* Capricorn Books, New York, 1969.

Lowndes, Douglas, *Film Making in Schools.* Watson-Guptill Publications, New York, 1970.

Pincus, Edward, *Guide to Film Making.* Signet Books, New York, 1972.

Smallman, Kirk, *Creative Film Making.* Collier-Macmillan Ltd., London, 1969.

Spottiswoode, Raymond, *Film and Its Techniques.* University of California Press, Berkeley and Los Angeles, 1966.

Yulsman, Jerry, *The Complete Book of 8mm Movie Making.* Coward, McGann and Geoghegan, Inc., New York, 1972.

A dictionary of cinematic terms is also useful. The glossary section of *Film and Its Techniques* is very thorough. *A Dictionary of the Cinema* by Peter Graham, A. S. Barnes and Co., Inc., New York, publishers, 1968, offers much information on individuals who have been active in cinema work.

UNIT THREE
THE FILM MAKING EXPERIENCE

Introductory Statement

It (film) is the superlative medium through which to express the world of thought, feeling, and instinct.

—Luis Bunnel

The mere mastery of the equipment of film making can hardly be said to transform a student into a film maker. However, this basic technical competence is prerequisite to the development of adequate use of specific film techniques.

In this unit the student is provided with a myriad of opportunity to utilize and improve this technical competence. However, the primary focus of "The Film Making Experience" is not on the equipment, but on the aesthetic employment of that equipment.

Film techniques will be examined in depth. Much material is contained in this unit. The overall effect on the unit should be the emergence of a film maker who cannot only manipulate equipment, but who can manipulate techniques to create specific psychological impacts.

In this unit, students will examine the workability of ideas as a starting point for film making. They will explore techniques with which to expand the idea into a coherent message. The techniques utilized in shooting and in editing will be indispensible to the student who wishes to express a particular point of view about a subject. It is through this knowledge of techniques that the film maker's ideas can be communicated.

This unit, through extensive opportunities relating to the utilization of film techniques, offers for the student another avenue for the examination and manipulation of the medium. It provides the basis for the exploration of specific forms and genres of film in the unit, "Forms of Film."

This unit, by familiarizing the student with film techniques, establishes a foundation for the development of one set of criteria for the evaluation of film. An understanding of film techniques allows the student to not only describe what is seen on the screen, but to evaluate the psychological impact on those images.

In summary, the content of this unit is designed to aid the student in the selection of ideas and the organization of those ideas into a coherent film. It encourages the viewing of films and provides a starting point from which student creativity and imagination may develop. The beginning of a more critical examination of film will emerge in the student's mind because of increased knowledge of film techniques.

Much can be said for a medium which allows for self-expression of the young mind. A poem, a song, a film—each may create a special message, unique to its own medium, which can convey to the receivers the essence of another's mind.

Instructional Objectives

1. After viewing a film, the student will be able to cite three examples of different film techniques employed in that film.
2. Given a camera and a tripod, the student will be able to attach the camera to the tripod in such a way as to allow for smooth panning and tilting.
3. Given a hand-held camera, the student will be able to shoot a series of shots using the VTR from five body positions (standing, kneeling, sitting, lying down, and leaning against a wall) such that the video tape playback will reveal an absence of detectable unsteadiness in at least two of the five sequences.
4. After shooting a brief sequence using a tripod supported camera, the student will be able to describe differences in camera steadiness as revealed in the video tape between the tripod sequence and a hand-held sequence.
5. The student will be able to construct a series of sketches showing a sequence of shots from ELS to ECU so that each shot becomes increasingly more specific in detail.
6. The student will be able to compile a series of photographs which he has taken to form a series of shots which progresses from ELS to ECU so that each shot becomes increasingly more specific in detail.
7. Given a series of shot diagrams, the student will be able to reenact this shot sequence on video tape.
8. Given a paragraph from a narrative novel or story, the student will be able to plan a sequence of shots using LS, MS, and CU such that the progression of shots is LS, MS, CU.
9. Given access to a series of magazines, the students will be able to collect and identify pictures which exemplify the seven shot types.

10. The student will be able to devise a sequence of sketches in which reverse order shots (CU, MS, LS) is used.

11. The student will be able to devise and execute, by using the video tape equipment, a sequence which will avoid the jump cut, use one re-establishing shot, use a cut-in or cut-away, and show objective and subjective camera.

12. Given a video taped sequence which was shot in a designated location without the use of the camera viewfinder, the student will be able to establish a point of view and shoot an appropriate sequence of the same location to illustrate that point of view such that the point of view is accurately identified by 70% of the class.

13. The student will be able to plan and execute on video tape a six-ten shot sequence which shows no violation of the principle of continuity of direction, time, or detail.

14. Given a collection of ten pictures which demonstrate the various angles, the student will be able to correctly identify each as to angle used.

15. Given a sequence of shots, the student will be able to describe probable audience reaction (e.g., high angle shot suggests helplessness, inadequacy, and weakness) to the use of various camera angles.

16. The student will be able to devise a comic strip of ten frames utilizing at least one example of each of the three camera angles.

17. Given a situation, the student will be able to devise and shoot a two-minute sequence on video tape which includes at least one example of each of the following: zoom, pan, tilt, truck, and dolly.

18. After viewing a film, the student will be able to describe the use of at least three shooting techniques present in the film.

19. Given a series of five pictures, the student will be able to reframe these stills so as to obtain:

    a. one picture which has had the frame shape altered,

    b. another to have had the number of people or objects within the frame altered,

    c. the third to have had the center of interest changed,

    d. the fourth to have had the dominant image changed,

    e. the last to have had an internal frame included.

20. Given a large poster size picture, the student will be able to generate five different framing possibilities which illustrate variety of color, contrast, and balance.

21. Given the film of a 16mm commercial, the student will be able to correctly identify the types of shots and list the number of frames per shot used in the film.

22. The student will be able to analyze the relationship of type of shot to time on the screen (i.e., LS has a generally longer running time, MS has less screen time, and the CU has the shortest running time).

23. Given a twelve frame blank comic strip, the student will be able to devise a complete comic strip which is sequenced to depict a logical beginning, middle, and end.

24. The student will be able to describe orally a comic strip which he/she has made so as to include comments about angles, shots, characters, and action.

25. Given 50 feet of film which the student has shot without the use of the camera viewfinder, the student will select a point of view and edit the film to conform to that point of view such that the point of view is identified by observers of the film.

26. The student will be able to create a 15 second montage sequence the point of view which is apparent to viewers.

27. Given 10-15 feet of 16mm film, the student will be able to rearrange the shots so as to:

    a. reorder the sequence of shots,

    b. alter the temporal relationship of the shots,

    c. either compress or expand time as compared to the original,

    d. utilize parallel editing if shots available lend themselves to that technique.

28. Given the film produced in Unit II, the student will be able to reedit to conform to basic editing principles.

29. The student will be able to demonstrate his/her understanding of available audio equipment by playing a record on a record player and by recording, playing back, and erasing on the tape recorder.

30. The student will be able to choose three possible film topics which adhere to the principles of film topic choice.

31. Given a song which might serve as the basis for a film, the student will be able to prepare

a film which pictorializes the message of the song.

32. The student will be able to analyze the structure (form) of a film so as to include at least three major parts of the film.

33. The student will be able to analyze the style and structure (form) of a film by citing at least five characteristics of the film's style and three aspects of the film's structure (form).

34. Given a viewing experience with a feature length film, the student will be able to write a three page analysis of one aspect of structure or style.

35. The student will be able to make a film which incorporates the following:

    a. one idea,

    b. a storyboard or shooting script as a guide,

    c. utilization of the rules of shot techniques, camera angles, movement, and composition in planning and in shooting,

    d. shooting which is complete one week before the film deadline,

    e. a sound track with the film,

    f. editing of the film,

    g. preparation for the class to view on the assigned day,

    h. showing the film to the class.

36. Given a class devised critique form, the student will be able to utilize that form in evaluating his/her own and others' films such that each item on the evaluation form is completed.

Content Outline

I. Techniques
   A. Shooting techniques
      1. Support of the camera
         a. Hand-held—camera supported by holding the grip with the hand
         b. Tripod—camera supported by being fixed to a stand or tripod
      2. Shots
         a. Types
            (1) ELS—extreme long shot; distant view of the subject; establishes the subject in the audience's mind
            (2) LS—long shot; further establishes and orients the audience to the subject; less distance from the ELS
            (3) MLS—medium long shot; serves to narrow down the subject from the long shot; shows less than the LS
            (4) MS—medium shot; shows the main subject; shows enough to allow for composition and to get the whole of the primary subject into the frame
            (5) MCU—medium close up; shows the most vital part of the subject with little of the surroundings; closer to the subject than the MS
            (6) CU—close up; concentrates on the most vital area of the most important part of the subject; closer to the subject than MCU
            (7) ECU—extreme close-up; little limit as to how intimate this coverage may be; may focus on minute detail; the closest shot
         b. Sequence of shots—generally planned to follow a basic design from far away to close-up; occurs so as to avoid confusion for the viewer, the viewer knows the environment in which the action occurs; rule can be violated; generally wise for amateur to adhere to rule
         c. Functions of shots
            (1) Orientation—ELS, LS, and MLS used to orient the audience to the entire environment in which the action occurs; shots provide frame of reference for succeeding shots
            (2) Direct attention—direct attention to certain areas of total environment which are especially important to the action
            (3) Point of view—shots planned to show the audience from whose point of view the action is being seen; clarification of objectives or subjective points of view
            (4) Transitions—move audience from one location or point of interest to another
            (5) Cut - in/cut - away—shots which show some details of the main action other than actors' faces, in the instance of cut-in; cut-away depicts action taking place at the same time as main action, but not directly involved in the main action; may be reaction shot
            (6) Reestablishing shot—used to remind the audience again of the total environment of the action
         d. Continuity—the shooting and editing of pictures in story-telling sequence

so that the viewer can follow an uninterrupted line of thought from a logical beginning, through a logical middle, to a logical end

(1) Shot breakdown—the shooting of shots and scenes within a sequence in logical steps so that each sequence will clearly convey the story being told (with continuity)

(2) Directional continuity—a general rule that people and objects which move from right to left in one shot should move from right to left in the next; 180° rule; all shots on same side of imaginary line drawn through main action; holds true unless change is explained by use of a cover shot

(3) Continuity of time—an action that begins in one shot of a sequence should continue smoothly in the following shots; gap must be explained or viewers are distracted by succeeding shots

(4) Continuity of detail—details like props, scenery, clothing same in similar sequences unless explained by another shot

(5) Cover shot—"covers" and explains any of the deviations from the previously mentioned principles of continuity

3. Camera techniques

a. Angles

(1) Low angle—camera looks up at the subject; audience feels it also looks up to subject; makes subject appear bigger than life; gives the viewer the feeling of awe or respect

(2) Eye level—the shot in which the camera and the subject are on same level; gives impression that audience and subject are equals; action matter of fact

(3) High angle—camera looks down on the subject; gives the audience a superior feeling; feeling of looking down on the subject

b. Movement

(1) Zoom—not a true camera movement; creates the illusion of dollying in and back, but from fixed camera position; a lens effect

(2) Pan—short term for panorama; moving the camera from side to side, usually to follow the action

(3) Tilt—moving the camera up and down

(4) Truck—moving the camera along with a moving subject; also called tracking

(5) Dolly—moving the camera from place to place on some sort of wheeled apparatus; moving camera in and out from subject

B. Composition—the placement of objects within the photographic frame

1. People and objects within the frame—decision as to what people and object to include within the frame
2. Frame shapes—shapes such as squares, rectangles, triangles, circular frames give different psychological reactions; may also show subject to best advantage visually
3. Internal frames—the use of lines and objects within the frame to create internal frames in pictures, e.g., trees, doorways, beams, windows, people
4. Lines and composition
   a. Direction—focuses the viewer's attention on certain part of the picture
   b. Feeling of the viewer—different responses depending upon the use of lines (vertical, horizontal, and curving)
   c. Attention—directed by lines to center of interest rather than away from it
5. Dominant image—the person or object which is the most important in the frame achieved by placing that figure physically higher than others, by having that figure face the camera, by lighting that figure more brightly
6. Center of interest—the point where the viewer's eyes and attention naturally focus within the frame; may coincide with the dominant image
7. Balance—the proportion of objects or the harmony of elements within the frame
   a. Formal balance—the center of interest in the center of the frame
   b. Informal balance—the center of interest other than in the center of the frame
8. Appearance of depth—achieved by the placement of objects at differing distances from the camera
9. Color and contrast—a mixture of colors, textures, and contrasts; adds variety and makes for a more pleasing picture

C. Editing

1. Quality of footage—whether shot has been exposed properly; whether the desired object is in the frame; whether the colors are true; whether the speed of film achieved desired effect

2. Pace—the relative slowness or speed of the film; determined by the rate of cutting or the number of cuts per minute when editing the film; fast pace stimulating; slow pace relaxing
4. Parallel editing—intercutting two or more lines of action, e.g., a chase sequence
5. Jump cut—the elimination of footage which would give a sequence normal continuity; generally to be avoided; can be used sparingly for special effect
6. Shot - scene - sequence—traditional progression of edited footage; allows for continuity of time, direction, and detail
7. Point of view shot—placing shots in the film which establish whose point of view is taken for a shot, scene, or sequence; may also be taken to mean establishing the point of view taken by the film maker toward the subject being shot
8. Montage—a rapid succesion of images which indicate passage of time, compression of time, or other effect; also refers to the creation in the viewer's mind of ideas as the result of the juxtaposition of a number of images which singly would not have created the effect

B. Audio
1. Types available
a. Tape recorder
b. Records
c. Live
2. Sounds and the student film
a. Music and/or narration
b. Dialogue
c. Sound effects
d. Combinations

II. The Idea
A. Guidelines for choice
1. Choice of an idea which can be expressed in pictures—words used only as narration or dialogue; main message in pictures
2. Choice of an idea—what can be done with available equipment, time, and talent
B. Song sources
1. Idea conveyed in film—same as the idea of the song
2. Length of the film—predetermined by the song
3. Sound track for the film—complete before filming
4. Pace of editing—dictated by the song
C. Examples from film idea lists
1. Nikon list from *Movie Making*
2. Appendix C from *Behind the Camera*
D. The statement about the subject—same as point of view; determines what the film will depict about the subject

III. Planning the Film
A. The shooting script—a written detail of the shots to be included in the film in relation to the accompanying dialogue and other sound; shots numbered consecutively
B. The storyboard—a series of sketches of the various shots to be included in the film
C. Planning cards—a series of sketches on cards of the various shots to be included in the film; similar to a storyboard
D. Relationships within the script—determine the finished look of the film
1. Relationship of each image to the images immediately preceding and following it—the relationship of picture to picture
2. Relationship of every sound to the sound heard before and after, and simultaneously—the relationship of sound to sound
3. Relationship between the two—the relationship of sound to picture and picture to sound

IV. Style and Structure (Form)
A. Style—the recurrent use of techniques; by a director across the span of many films or within the scope of one film
1. Visual techniques
a. Camera angles—the repeated use of high or low angle shots which would create the overall feeling toward a character or place
b. Camera movement—the repetition of any form of moving camera which would create an idea in the minds of the audience, e.g., penetration, restlessness
c. Framing—consistent use of internal frames, e.g., same location of center of interest, patterns of movement within the frame, configuration of lines
d. Types of shots—repeated use of a type of shot, e.g., so as to allow the audience to "know" the character through observation of facial expression; the repeated use of various kinds of shot progressions, e.g., LS to MS to CU
e. Lighting—a progression from light to dark, or vice versa; repeated use of back lighting or other techniques of lighting
f. Setting—consistent use of certain types of locales or props, e.g., mysterious Victorian houses or swank offices
g. Point of view—the use of objective or subjective camera throughout a film, e.g., with one character or in certain locations

h. Other techniques generated by the teacher or students, e.g., fade-in/fade-out, iris use, soft, deep, limited focus

2. Audio techniques
   a. Narration—the presence of an omniscient narrator whose words fill in the gaps
   b. Music—e.g., the repeated use of a piece of music with certain characters; crescendoes at the end of sequences; "sounds" of instruments in certain locales
   c. Noise—the use of noise to change the center of interest; the use of sounds from the next scene at the close of a scene
   d. Realistic vs. formalistic sound—repeated use of sound as it would happen in reality or the use of sound as a specialized device for calling attention to something in the film
3. Editing techniques
   a. Montage—the repeated use of a rapid succession of images to create the effect of compressing or expanding time; or the creation of ideas in the viewer's mind of ideas as a result of the juxtaposition of a number of images
   b. Flashback and flash forward—the use of editing to show different time segments in the film
   c. Re-establishing shots—use of long shots to fix again in the audience's mind the environment
   d. Transitional techniques
      (1) Dissolves—the frequent use of a gradual transition from one shot to another
      (2) Fade - in/fade - out—the use of gradual brightening or darkening to provide transitions between sequences
      (3) Super-impositions—the repeated use of image over image for transitions
      (4) Jump cut -a transition that is confusing or disorienting in terms of time and space
   e. Long takes and short takes—the temporal relationships among shots; sometimes much the same throughout the film
   f. Parallel editing—the use of shots from two or more locations to show simultaneous action
   g. Others generated by teacher or students

D. Structure (Form)—the form or oganization; the sequence or progression of the parts of a film; the division of a film into "sentences, paragraphs, and chapters"; progression in the film by different combinations of shots, scenes, and sequences

1. Audio-visual progression—division of the film because of the use of various combinations of audio and visual elements; may be the product of shooting and/or editing
   a. Lighting—dark to light or light to dark
   b. Composition—various types of picture composition marking beginnings and endings of sections of a film
   c. Angles, movement, and sequence of change of any of these elements to mark sections of the film
   d. The use of sounds—noise to provide transition by use of super-imposition of two sounds
   e. The recurrent musical themes to move from part to part of the film
   f. Sound effect—whether in the immediate environment or that occur at a different time and or place off the screen
   g. Silence—the use of periods of silence to delineate segments of the plot or theme development
2. Dramatic progression—the development of the actual story line of the film; may be developed along the lines of character, locale, or events
3. Thematic progression—the original planting of the idea which will emerge into the theme; the recurrence of the idea; its full explication in the film to divide the film into its parts
4. Interrelationship of progressions—the use of the three types of progressions to reinforce one another; breaks between parts on different levels occur at the same time in the film

Learning Activities

I. Activities Related to Techniques

A. Students will view the films, "Art of the Motion Picture" and "Art of the Impossible," as an introduction to the use of a variety of techniques. A discussion in a large group will follow the viewing.

B. Students will attach a camera to a tripod to tilt, pan, and zoom smoothly.

C. Students will experiment in class with support techniques so as to include video tape shots using hand held support while sitting, standing, kneeling, leaning against a wall, and lying down. A brief tripod sequence will also be shot.

D. Students will work in groups of 3-5 to devise a plan and do a diagram sequence of seven shots using the seven types of shots to "close in" on an object of interest.

E. Students will work in groups of 3-5 to take still pictures in a sequence of seven shots using the seven types of shots to "close in" on an object of interest.

F. Students will work in groups of 3-5 to devise a sequence of diagrams depicting a man drinking a cup of coffee using the principles of "funneling" audience attention. This exercise may be transferred onto video tape.

G. Students will plan shots for sentences from a paragraph taken from the beginning of a narrative story or novel using LS, MS, and CU as the available shots for the sequence.

H. The student will collect pictures for a "shot" notebook which will illustrate the seven types of shots.

I. While working in groups, students will devise a sequence which might be shot in reverse order (CU, MS, LS). Each group will present an outline of the sequence and draw a series of sketches to represent that sequence. These sketches may be displayed on the bulletin board.

J. Students will plan and video tape a two-minute sequence incorporating: (1) the avoidance of jump cuts, (2) one reestablishing shot, (3) the use of a cut-in or cutaway, and (4) the use of objective and subjective camera.

K. Students will plan a sequence of 6-10 shots which do not violate the principles relating to continuity of detail, time, and direction. The sequence will be shot on video tape or done in a series of sketches.

L. Using the video tape equipment, students will work in groups of 4-6 to choose and record shots in a location of their choice so as to convey a particular point of view regarding that location. These shots will consist of a 20-30 second pan without the use of the viewfinder and another sequence in which they specifically choose the shots to convey their point of view. The students will compare the two parts of the tape to analyze the differences in the recordings.

M. Each student will clip and analyze ten pictures so as to identify the camera angle utilized in each picture.

N. Students will view the filmstrip, "Angles of Film," and discuss specific frames of the strip which exemplify the various camera angles.

O. Students will work in groups of 2-3 to create a comic strip of real and/or made-up characters using all three of the camera angles in a ten frame comic strip.

P. Students will view and discuss the film, "Art of the Motion Pictures," for a second time with specific attention to the film's use of camera angles and movement.

Q. Students will work in groups of 4-6 to devise and video tape a two-minute sequence which incorporates each of the five movements discussed in class.

R. Students will view and discuss "The Making of 'Butch Cassidy and the Sundance Kid'" as it relates to and demonstrates shooting techniques covered in this section of the unit.

S. Students will reframe a series of still pictures, which will be supplied by the teacher, so as to change the overall composition in each. Each student will be given five pictures and five black "frames" with which to reframe areas of the picture. One picture should be framed to change the frame shape, one to limit the number of people and/or objects within the frame, another to change the center of interest, the fourth to establish a new dominant image, and the last to demonstrate an internal frame. These will be mounted and labeled.

T. Using one large poster size picture, the class, in a large group discussion, will generate a number of framing possibilities which adhere to principles discussed in class.

U. Using the same large poster size picture, students will work in small groups of 3-5 to determine five framing possibilities which provide for a variety of color, contrast, and balance.

V. Students will view and discuss segments from "The Men Who Make the Movies: Alfred Hitchcock" in which Hitchcock discussed editing in "Sabotage" and in "Psycho." The shower scene is specifically referred to and shown with regard to a number of cuts used. This sequence will be viewed a second time so as to allow for better concentration on editing with the additional viewing.

W. Students will examine editing in television commercials for the purpose of measuring running time and number of frames for

each shot. They will draw conclusions regarding the relationship of the amount of time a shot is on the screen to the type of shot shown.

X. Students will work in groups to study comic books for the idea "the shorter the better." Each group will then devise a complete strip which will require the editing of the group's ideas in order to tell one complete sequence of events in the required number of twelve frames.

Y. Students will shoot 50 feet of film without the use of the viewfinder, view the processed film, establish a point of view, edit the film to conform to the point of view, and show the film to the class. This will be a group project with 4-6 students in each group.

Z. Students will use the out-takes from their group film showing point of view to construct a 15-second montage sequence. If not enough footage remains, two groups may combine for this exercise.

AA. Working in pairs or triads, students will examine a 10-15 foot piece of 16mm film using a viewer. Students will cut and splice this film so as to: (1) reorder the sequence of shots, (2) either compress or expand time as compared to the original, (3) alter the temporal relationships of the shots, (4) use parallel editing if shots available lend themselves to that technique. These reedited sequences will be shown to the class immediately after a video tape of the original. Large group discussion will follow to analyze the differences between the two versions.

BB. Students may choose to video tape their first movies, reedit them, and compare the original with the new verision in a written or oral report.

CC. Students will experiment with tape recorders to record, play back, and erase. Students will also use record players to play records so as to be familiar with this equipment. This equipment will be employed in the creation of sound tracks for student films.

II. Activities Related to the Idea

A. Students will decide in groups of 4-5 on three general topics for a film. They will choose one idea for the actual film project for this unit.

B. Working in small groups, students will list some songs which might provide the basis for films. The groups will prepare a general description of how they might make a film based on a song and present this description to the class in an oral presentation.

III. Activities Related to Planning the Film

A. Students will examine a copy of a shooting script for a short film ("The Marble Game"), the storyboard for the Dial "Volkswagen" commercial, and a series of planning cards.

B. In groups of 3-4 students will do a shooting script, and either a storyboard or planning cards, for a short film on a topic of their choice.

IV. Activities Related to Style and Structure

A. Students will read appropriate sections of Naremore's *Filmguide to Psycho*, which deal with Hitchcock's directing style, and discuss the reading in a large group.

B. Students will view and discuss the video tape, "The Men Who Make the Movies: Alfred Hitchcock," so as to further focus on a director's style.

C. Students will view "The Old Grey Hare" or "Nine Variations on a Dance Theme" and engage in a small group (3-5) analysis of the structure (form) of the film. The groups will compare findings in a large group discussion.

D. Students will view "The River" in order to analyze style and form of the film. The class will divide into four groups—two will consider style and two will consider structure (form). These groups will report their findings to the class in a large group. The large group will resolve any differences and add new ideas so as to analyze the films style and structure (form).

E. Students will analyze selected student films in small groups with emphasis on the recognition and delineation of form. The films will be shown to the whole class and a brief description of each group's analysis of the form given. The presentation will be followed by class discussion relating to the accuracy of each group's analysis.

F. Students will view the film "Psycho." They will then draw from a hat papers on which are written the various concepts relating to style and form. Each student will draw an item from the hat and write a paper dealing with the aspect of style or form chosen. The paper must be a minimum of three pages in length.

V. Unit Project: Working in groups of 4-5, the students will:

A. Narrow their original three topics down to one for the actual film.

B. Construct a storyboard or shooting script which must be turned in and approved by the teacher before shooting begins.

C. Incorporate rules of shot techniques, camera angles and movement, and composition in planning and shooting the film.

D. Complete shooting one week before the film due date.

E. Coordinate a sound track with the film.

F. Edit the film and prepare it for class viewing on the assigned day.

G. Show the film for the entire class.

H. Participate in a class discussion to establish a critique form to be used for student evaluation of these projects.

I. Evaluate own and other student films using the class devised critique sheet.

J. Submit a written one page evaluation of the student's own participation in the project.

Instructional Assessment

I. A number of the activities may be taken as measures of student behavior.

For example:

A. Observing students attach a camera to a tripod may be considered evidence of their competence in that area.

B. The student's oral description of the differences between the hand-held and tripod video taped shots may be evaluated.

C. The sequence of diagrams of shots from ELS to EUC may be collected and evaluated.

D. The video taped sequence from ELS to ECU may be evaluated.

E. The plan for the sequence of shots to match the paragraph from a narrative may be evaluated.

F. The student's collection and identification of various pictures exemplifying camera shot types may be evaluated.

G. The sequence of diagrams of reverse order of shots may be evaluated.

H. The video tape incorporating no jump cut, reestablishing shot, cut-in/cut-away, and objective/subjective camera may be evaluated.

I. The point of view video tape may be evaluated.

J. The 6-10 shot sequence relating to continuity may be evaluated.

K. The comic strip utilizing the three camera angles may be evaluated.

L. The video tape sequence using camera movements may be evaluated.

M. The series of five pictures from the framing exercise may be collected and evaluated.

N. The series of five framing possibilities for color, contrast, and balance may be collected and evaluated.

O. The 12 frame comic strip which tells a complete story may be evaluated.

P. The point of view film done in groups may be evaluated.

Q. The 15-second montage sequence may be evaluated.

R. The rearrangement of the 16mm film may be evaluated.

S. The reediting of the student's first film may be evaluated.

T. The student's description of how his/her group song film would be shot may be evaluated.

U. The student's responses to the questions dealing with the Naremore reading may be evaluated.

V. The student's analysis of the structure and form of the film "The River," may be evaluated.

W. The three page analysis of one aspect of structure or form of the film, "Psycho," may be evaluated.

II. A unit test may be administered to assess the student's grasp of the concepts presented in this unit.

III. The unit project which is designed to synthesize the various concepts elaborated within "The Film Making Experience" unit should be taken as a large measure of the student's mastery of the knowledge and skills which are covered in this unit.

Unit References

Bokker, Lee B., *Elements of Film.* Harcourt, Brace and World, Inc., Chicago, Illinois, 1969.

Brodbeck, Emil E., *Handbook of Basic Motion Picture Techniques.* American Photographic Book Publishing Co., Inc., Garden City, New Jersey, 1975.

Coynik, David, *Movie Making.* Loyola University Press, Chicago, Illinois, 1974.

Graham, Peter, *A Dictionary of the Cinema.* A. S. Barnes and Co., Inc., New York, 1968.

Goodwin, Nancy, and James J. Manilla, *Make Your Own Professional Movies.* The Macmillan Company, New York, 1971.

Huss, Roy, and Norman Silvestein, *The Film Experience.* Harper and Row, Publishers, New York, 1968.

Kinsey, Anthony, *How to Make Animated Movies.* The Viking Press, New York, 1970.

Kodak customer service pamphlets—available from retail photo suppliers or from the company.

Kuhns, William, and Thomas F. Giardino, *Behind the Camera.* Pflaum/Standard, Dayton, Ohio, 1970.

Larson, Rodger, and Ellen Meade, *Young Film Makers,* Camelot Books, Avon Publishing Co., Chicago, Illinois, 1972.

Livingston, Don, *Film and the Director.* Capricorn Books, New York, 1960.

Lowndes, Douglas, *Film Making in Schools.* Watson-Guntill Publications, New York, 1970.

Pincus, Edward, *Guide to Film Making.* Signet Books, New York, 1972.

Sheridan, Marion C., *The Motion Picture and the Teaching of English.* Appleton-Century-Crofts, New York, 1965.

Smallman, Kirk, *Creative Film Making.* Collier-Macmillan Ltd., London, 1968.

Spottiswoode, Raymond, *Film and Its Techniques.* University of California Press, Berkeley and Los Angeles, 1968.

Yulsman, Jerry, *The Complete Book of 8mm Movie Making.* Coward, McGann and Geoghegan, Inc., New York, 1972.

UNIT FOUR
THE FORMS OF FILM

Introductory Statement

The study of the Western genre is essential to an understanding of the American movie industry. Perhaps, it is also essential to the understanding of America.

—Frank Manchel
"The Archetypal American"

While Manchel states the importance of a particular genre to the understanding of America, it is clear that the western holds no monopoly. Certainly "Little Caesar," James Bond, and the antics of Laurel and Hardy provide insights as well. Indeed, the genre film says much about the American movie industry.

This unit attempts to familiarize the student with the style, recurrent subjects, themes, characters, and iconography of the genre film. It will also present an analysis of the short film, the documentary, and animated films. As the student learns to classify films into these forms, the characteristics and types of films within are explored.

The short film covers a wide variety of styles, techniques and purposes. This classification is completely determined by the length of the film. The student must consider what characteristics are determined by time limitations.

The student learns specific animation techniques through viewing and film making activities. Styles of the animated film are analyzed through Walt Disney cartoons, kinestasis films, and pixillated films.

The student will recognize that the documentary film has followed a different evolution than the "Hollywood" film. Through viewing documentaries of different eras, the student can classify and distinguish styles and types within this form. The students will apply these concepts by making a documentary.

Although the western is the genre dealt with in depth in this unit, the methods of approach may be applied to any genre. Students are encouraged to expore the different genres through such activities as panel presentations, extra credit film reviews, and the unit project which allows them to make a film of any form or genre.

The student has grown up with the cowboy, the spy in the trench coat, the monsters of the science fiction films, so he is able to share many experiences and much knowledge with the class. These same images may shape perceptions of America and the world for a young person. Now, the student must assess the quality of these film forms.

Instructional Objectives

1. Given a list of familiar films, the student will be able to classify each by form and genre.
2. At the conclusion of this unit, the student will be able to accurately differentiate between an "underground film" and a regularly distributed film.
3. Given a short film, the student will be able to describe six characteristics of the short film which are exemplified in the viewing experience.
4. Having observed a variety of films in the course, the student will be able to compare and contrast the short film with the feature film of a specific genre.
5. Using contemporary TV programming as a source, the student will be able to compare and contrast the use of the short film in commercials and news programming such that comments on quality, techniques, and effects are included.
6. At the end of the unit, the student will be able to generate a list of five elements of the educational film which could be parodied in a short film.
7. After discussing the characteristics of the short film, the student will be able to designate at least five areas outside of school and television where short films may be viewed.
8. Given a documentary unfamiliar to the viewer, the student will be able to analyze techniques of the doumentary such that comments relating to point of view, narration, personal interviews, camera use, and persuasive impacts are included.
9. Given a definition of point of view, the student will be able to create a video tape showing the same event from three points of view: a child's, a college student's, and an elderly person's.
10. Given a one-half cartridge of film, the student will be able to create a documentary which depicts a day or event in the life of another student such that point of view is clearly exhibited.

11. Given a description of a potentially volatile news situation, the student will be able to create a brief scenario which adheres to documentary techniques.

12. Given specific examples of current events television programming, the student will be able to identify all instances of "loaded" or editorialized camera work.

13. At the end of the unit, the student will be able to define the term "documentary" in his/her own words.

14. Given examples of documentaries from different periods, the student will be able to contrast the style of these periods by citing at least six characteristics.

15. Given the use of video taping equipment, the students will be able to create a behind-the-scene documentary for a high school activity.

16. At the end of the unit, the student will be able to describe six characteristics of the animated film which are exemplified in the viewing experience.

17. Given an animated film, the student will be able to describe six characteristics of the animated film which are exemplified in the viewing experience.

18. Given an entertainment cartoon, the student will be able to identify two differences between cartoons and other animated films such that the comments include purpose and content considerations.

19. After a discussion of the animator's role, the student will be able to identify five aspects of control an animator has over the finished product.

20. Using any resources at his disposal, the student will be able to design and produce a storyboard for an animated film so that all camera cues are clearly defined.

21. Given pixillated films for examples, the student will be able to define pixillation in his/her own words by referring to two examples of pixillation in the films.

22. Given kinestasis films for examples, the student will be able to define kinestasis by listing five specific images from a kinestasis film.

23. Drawing on the student's own experiences, the student will be able to list five formulas that are commonly used in cartoons.

24. Provided with resource materials, the student will be able to correlate trends in genre popularity with sociological conditions of an era.

25. At the end of this unit, the student will be able to discuss the various characteristics and elements of a specific genre of his/her choice.

26. At the end of this unit, the student will be able to match specific icons with the appropriate genre.

27. Given two films from different cultures, the student will be able to identify four elements of the films which are culturally dependent.

28. Given examples of genre films, the student will be able to identify ten differences in the portrayal of violence in the western and in the gangster film.

29. Given an understanding of the conventions in genre films, the student will be able to list at least ten specific examples of invention in genre films.

30. Given a western film, the student will be able to analyze four of the six major genre characteristics such that the comments include reference to such items as culturally dependent traits, common recurrent subjects, common theme, similar plot and action, similar characterization, and iconography.

31. Given a western feature film, the student will be able to identify ten icons used and at least two elements of invention used in the film.

32. Given a documentary of the old West, the student will be able to compare the myths portrayed by western films with the reality of the old West by citing ten differences.

33. Given the viewing of a TV western, the student will be able to discuss the use of invention in the program by commenting on character traits, icons, plot development, theme, setting, and subject.

34. Having observed at least one film spoof of the western genre, the student will be able to list at least eight changes made from the classic elements of the genre.

Content Outline

I. Methods of Classifying Films
   A. Length
      1. Short film—films less than one hour
      2. Feature film—films more than one hour
   B. Purpose
      1. To inform—to convey knowledge
      2. To educate—to socialize
      3. To persuade—to change or reinforce attitudes or behavior
      4. To entertain—to provide enjoyment
      5. To make social comment—to indict or support a situation

6. To make personal statement—determined by individual film maker

C. Film maker
1. Professional—commercial or underground film maker; money-based
2. Amateur—underground, experimental, or home movie maker
3. Student—school/college school made

D. Techniqes
1. Silent/sound film—usually determined by date
2. B & W/color film—with or without use of color techniques
3. Animated film—uses single framing, pixillation, kinestasis
4. Computer film—has computer generated images

E. Style
1. Genre—common framework of subject, plot, characters, icons
2. Documentary—makes statements about reality; no actors; point of view
3. Experimental—uses innovative techniques

F. Exhibition
1. Theaters—professional, commercial showings
2. Film festivals—often runs new films; art, student, or professional
3. Cooperatives—film groups
4. Schools—educational use; enjoyment
5. Personal use—home use

II. Analysis of the Short Film
A. Characteristics
1. Classified by length
2. Covers wide array of other classifications—animated, documentary commercials
3. Often used in classroom for educational purpose
4. Frequently vehicle of amateur and student film maker
5. Frequently potent persuasive force
6. Style seeks to be concise and compact
7. Often seems more contemporary due to shorter release time after filming

B. Types
1. Commercial—advertisements, industrial, public relations
2. News and documentary
3. Animated
4. Educational
5. Art films—student-made, experimental, underground
6. Genre shorts

III. Analysis of the Documentary
A. Characteristics
1. Classification determined by style and purpose
2. Dissent over definition
a. Creative interpretation of reality
b. Films which do not interpret or change reality
c. Man's relationship to society (social, political, economic, or scientific)
d. Spreading information, truth, enlightenment
e. Makes statements about life in such a way that an audience draws conclusions
f. Records rather than creates
3. Rarely uses "actors," or "staged" scenery, or effects
4. Film maker usually gives up some control over the end product in order to maintain reality
5. Experienced different historical evolution than other film
6. Often at odds with fiction films in theory and technique
7. Strong point of view frequent

B. Types
1. Television documentary
a. Crisis report—responds to a news crisis; timing essential, e.g., end of Vietnam War
b. Investigative report—takes a position on an issue—immediacy of release not as essential, e.g., plight of the migrant workers
c. Biographical report—that which interprets a man or figure, may be "in the can" until needed, e.g., death of De Gaulle

2. Rotha's "Traditions" of the documentary
a. "Naturalist" tradition—shows primitive man pitted against his natural environment, e.g., "Nanook of the North"
b. "Realist" tradition (or Continental Impressionism)—focused on the hustle and bustle of city life; a fascination for machinery, e.g., "Berlin, Symphony of a Great City"
c. "Newsreel" tradition—shows coverage of actual events or shots that look like actual events; advocate specific attitude toward issues, e.g., Kino-Pravda series
d. "Propagandist" tradition—shows strong point of view and urges audience to take specific action following film, e.g., Nazi German films and Russian films of the '20's

3. Neo-realist movement (Italian)
a. Attempted to portray the everyday problems of real people
b. Actors were nonprofessions and locations real

c. Stories based on truth and directors tried to be as objective as possible
d. Attempted to avoid the "final ending" typical of fiction films but not of life
e. "Open City" (1945), "The Bicycle Thief" (1948)

4. Cinema verite' (film truth)
a. Film maker deals only with unstaged reality "found" by the camera
b. Film maker interferes with reality as little as possible in either shooting or editing
c. The event itself, rather than any preconceived story or theme, dictates the film structure
d. This approach has been made possible by new equipment which makes film maker close to invisible
e. Narrator out; actual sounds and conversations recorded
f. "The Chair," "Adventure of a New Frontier"

IV. Analysis of the Animated Film
A. Characteristics
1. Classified by technique
2. Creates motion from inanimate objects
3. Creates new types of motion from objects and people
4. Often expresses generalization (little detail)
5. May deal with social, political situations —not just "cartoon" mentality
6. Often persuasive not just entertaining
7. Animator has total freedom with product

B. Types
1. Cartoons—shorts often preceding feature at theater; used frequently on television; major studio animation closed; much happening experimentally with cartoons by experimental animators
2. Pixillated—people or objects appear to move in new ways by single framing; balls can bounce without people; people may move in cars without a frame
3. Feature length—more recently a trend with "Yellow Submarine," "Fritz the Cat"; experimentation with color shapes and form with inventive narrative techniques
4. Kinestasis—uses pictures in rapid montage, e.g., "The American Time Capsule"

V. Analysis of Genre
A. Characteristics
1. Classified by style
2. Traits culturally dependent
3. Common recurrent subjects
4. Common themes
5. Similar stories, plot, action
6. Similar characters
7. Iconography similar

B. Types
1. Western—ideally suited for film; setting, maximum action, minimum dialogue
2. Musical—sound emphasis suitable, spectacular numbers
3. Horror—action and visuals important; tension
4. Gangster—violence and characters emphasized
5. Biblical—the spectacular, costumes, sets
6. Science fiction—the "gimmick," techniques focus
7. Spy/detective—action and characters focus
8. Comedy—may be verbal, slapstick, sophisticated style

C. Invention in Genres
1. Dependent on audience first knowing style
2. Mixing icons from other genre—cars in westerns
3. Inserting new themes—the "rebirth" in Sci-Fi (2001)
4. Developing own distinct style of film making—techniques, John Ford's settings
5. New character types—the "Clint Eastwood" cowboy
6. Changes with eras of popularity
a. Exhaustion of old conventions
b. Fading of old stars and arrival of new
c. New filming styles—editing
d. New technology
e. Societal attitudes

VI. Analysis of a Specific Genre
The Western
A. Traits culturally dependent
1. Fascination with the West
2. Interest in our national origins
3. Representative of the American psyche —challenge, struggle and competition to achieve goal; good over evil

B. Common recurrent subjects
1. Survival in the wild West
2. Indians vs. white men
3. Cattlemen vs. the farmers
4. Gunfighter who tries to escape his past
5. "Gang" vs. the sheriff
6. Bank robbery and the chase
7. "Recivilization" of a kidnapped victim

C. Common themes
1. Wilderness vs. civilization
2. Law and order over crime
3. Seeking a new life
4. Love vs. honor and duty
5. The greed and selfishness of man
6. Violence as a way of life

D. Similar plot and action
   1. Bank holdup/the train holdup
   2. Chase
   3. Beautiful young girl taken as hostage
   4. Town banker as the villain who leads the gang
   5. Shootout
   6. Ambush
   7. Rescue
   8. Reconciliation and love conquers all

E. Similar character
   1. Gunfighter
   2. Sheriff
   3. School marm
   4. Punk kid
   5. Wealthy landowner
   6. Dance hall girl
   7. Desperadoes who follow any commands of "the boss"

F. Iconography (recurrent symbols)
   1. Gun
   2. Buckboard
   3. Stagecoach
   4. Cowboy hats
   5. Chaps
   6. Spurs
   7. Saloon
   8. Gambling and poker
   9. Range
   10. Fence
   11. Waterhole
   12. Horse

G. Invention in the western
   1. Dependent on audience knowing format, e.g., "Blazing Saddles"
   2. Mixing new icons in—cars (Stutz-Bearcat); karate (Kung Fu)
   3. Inserting new themes—social injustice to minorities, e.g., "Kung Fu"
   4. Developing own distinct style—John Ford filming in Utah and painted desert; the Italian western, e.g., "Once Upon a Time in the West"
   5. Changes with eras of popularity
      a. Exhaustion of old conventions—not many westerns made for release in comparison to the '50's and '60's; audience interested in new genres
      b. Fading of old stars and arrival of new—John Wayne replaced by Clint Eastwood
      c. New filming styles—slow motion and freeze frame
      d. New technology—not really evident in western as yet
      e. Societal attitudes—interest in anti-hero rather than hero image; the "white hat" image unpopular now

Learning Activities

I. Activities Relating to Clascifying Films

A. Students will be given a list of familiar films which they are to label and classify. A discussion, in which the students support their reasons for classifications, will follow. They are to consider that film forms often overlap.

B. A moderator of a local film society will speak on the methods of distribution and exhibition. The focus will deal with the rationale for showing specific films, especially those considered "undergrounds" or "experimental," and how the classification affects the availability of those films.

II. Activities Relating to the Short Film

A. The class will view a film entitled "A Short Subject" which is one minute in length and depicts Mickey Mouse going to Vietnam and getting shot. A class analysis of the characteristics of the short film will follow.

B. The film, "Electronic Labyrinth," will be shown as an example of the short film which falls into a genre and tells a complete story. The students will discuss, in large group, the differences in elaboration that occurs in this short film vs. what developments might have occurred in a longer film. They will also consider the effects the determination of length had on the audience.

C. Students are to keep a log of television viewing for a week in which they (1) analyze commercials noting approximate length of each, purposes, and central vehicles; and (2) watch news coverage and note how the short film is used in this format. They should consider artistic qualities of the technique, the impact of each on the audience, and clarity in content. These logs of news and commercial shorts will be tabulated in a one page comparison.

D. Students will view the film, "How to Eat," a parody of the short educational film. In small groups, students will list some specific elements of real educational films which are being spoofed. The short film has long been noted for its educational use. Students will be asked to discuss the evaluation, use, and effects of these films.

E. Students are to list at least five outlets they have to see the short film outside of school and television. Students will be asked to reason what elements dictate their use elsewhere.

III. Activities Relating to the Documentary

A. The class will view "Harvest of Shame." Afterwards, a teacher-led discussion will take place. Such techniques as point of view, narration, personal interviews, camera techniques, and persuasion in the film will be discussed.

B. Using the video tape machine, students will work in groups of four to tape a scene three different ways: from the standpoint of a child, a college student, and an elderly citizen. The students may create any scene they wish or take portapaks to other settings. The emphasis is to portray different points of view.

C. The students will pair up to film a day or an event in each other's lives, using one-half cartridge of film. They could film the day the way they see it themselves or from others' impressions. The films will be shown to the class and discussed.

D. A panel discussion will be held in which students will discuss the concept of "are some things too hot to report" and who determies what the public will see in "touchy" matters. After the discussion, students will draw up a brief scenario for a documentary on a local event working in groups of three to four.

E. Students are to make a log of television viewing for one week in which they note any "loaded" camera work which editorialized an event. They could also view various reports of the same event to note different viewpoints displayed. Their findings will be written up in a two-three page paper.

F. The students will work in groups of four to five to develop criteria to define "documentary" using their experience in this unit. The definitions generated by the small groups will be reported to the whole class and evaluated.

G. The students will view a classic documentary such as "Nanook of the North." They will compare that style of the documentary with more contemporary styles.

H. For extra credit, students may choose to view and report on a documentary such as a neo-realist film or a cinema verite' film. The will make an oral presentation before the class in a three to four minute report.

I. The student may choose for extra credit to video tape a behind-the-scene documentary of some school activity, such as a dramatic performance, a sports event, a school board meeting, or a student council meeting.

J. The class will view the documentary spoof, "The Grifhth Report," and record the objects in real documentaries under attack.

IV. Activities Relating to Animated Films

A. "Chromophobia" will be shown. After a discussion of the characterstics of the animated film, these guidelines will be applied to this specific film.

B. The Super 8 version of "Three for Breakfast" will be shown. The purpose and concept of the cartoon will be talked about afterward. Techniques of filming will also be discussed.

C. A local animator will be brought in to show and discuss some of his films. Ideally, students will also be able to see professional animation equipment at a university lab or at the animator's workshop.

D. Students will work in groups of four to five to create a storyboard for an animated film. They will be held accountable to discuss their concept and the film techniques they would use to create their images.

E. The class will view "Clay" and "Ersatz" and respond to the pixillated movement they observed.

F. "God is Dog Spelled Backwards" will be shown to exemplify kinestasis. Students will be asked to respond by listing any five specific images they remembered from the film. A discussion of the effects of using "art" in such a manner will follow.

G. The film, "The Do-It-Yourself Cartoon Kit," will be shown. Students are to watch the film for "formulas" that are regularly used in cartoons.

H. The book, *The Art of Walt Disney*, will be brought in and shown to the class. For extra credit, students may write a short report dealing with a part of the book.

V. Activities Relating to Genre

A. The students will work in groups to correlate an era in film history with the popularity of a genre. They will have access to several resources to do so. They will then present their findings to the class as a whole and attempt to hypothesize the reason for the genre's popularity. The establishment of trends should be apparent after all reports are completed.

B. As a project, students are to work in groups and select a genre, other than the one the class will study indepth, on which to give a panel presentation. This presentation is to be at least seven minutes in length and should give an overview of the genre by using the characteristic traits given in content outline.

C. As individual projects for extra credit, students may wish to report on a film they've seen which is representative of another genre. This should be a written report of two to three pages.

D. Students will work in teams to present a charade-type "icon" game. Props, objects, or pictures of costumes, and characterizations may be shown. The other team must then identify the genre from which the icon was taken. Points for the teams will be totaled.

E. Students will view two films, "The Seven Samurai" and the "Magnificent Seven," and compare how cultural differences affect the films.

F. As an overnight project, the student will chart the differences between violence in a western and gangster film. Such items as how many people are injured or killed, how the gunplay differs, and what attitude is taken toward violence will be included.

G. Working in small groups, students will list at least ten examples of genre films which have used invention. These inventions will then be reported to the whole class.

VI. Activities Relating to the Western

A. The class will view the film "Let's Shoot the Devil," and analyze the film's discussion of the western.

B. The western, "Winchester '73," will be shown and discussed thoroughly in regards to the western characteristics, iconography and invention.

C. Students will be encouraged to do further research into the western and the era of the West. A small library will be set up in the room with resources. Extra credit reports will be encouraged.

D. The documentary, "The Real West," (NBC-TV, March 26, 1971) will be shown. Students will compare myths with reality by analyzing liberties films have taken with history.

E. Students will choose to watch one specific television western. They are to analyze invention used, and write a summary discussion to be reported to the class.

F. A spoof of the western can be seen. Examples might be "Cat Ballou," "The Over-the-Hill Gang," or "Blazing Saddles." Students will be asked to indicate what classic elements are changed. They might also consider what changes are made in camera, sound, and editing.

VII. Unit Activity: The student will make a film representative of a documentary, an animated film, or a specific genre. They may work individually or with a partner with approval of the teacher. The films will be shown to the class and evaluated.

Instructional Assessment

I. Various activities may be taken as a measure of student ability. For example:

A. The student's ability to classify familiar film titles may be evaluated.

B. The student's ability to define terms used within the unit may be evaluated.

C. The student's participation in a discussion which applies characteristics and qualities of film types to a specific film may be evaluated.

D. A one page paper discussing the use of the short film on television news and commercials may be graded.

E. The student's analysis of films may be evaluated.

F. A video tape which presents three points of view may be scored and graded.

G. The film which is made by two students recording a day or event in the life of the partner may be scored and graded.

H. A scenario depicting a local news event may be scored and graded.

I. A two to three page paper summarizing a

week's television viewing looking for loaded camera work may be scored and graded.

J. The student's participation in a discussion comparing documentaries of different eras may be evaluated.

K. An extra credit report on a film viewed may be considered.

L. An extra credit project depicting a "behind-the-scene" documentary for a school activity may be graded.

M. A two page paper summarizing knowledge gained from a guest speaker who is an animator may be scored and graded.

N. A storyboard of a proposed animated film may be scored and graded.

O. A one page paper evaluating techniques in pixillated films may be scored and graded.

P. An extra credit project report on animation may be evaluated.

Q. The student's participation in a discussion correlating eras and reasons for popularity of genres may be evaluated.

R. A panel discussion of a specific genre may be graded.

S. An extra credit report dealing with a film representative of a specific genre may be evaluated.

T. The student's participation in a charade-type "icon" game may be evaluated.

U. A three page comparison of "The Magnificent Seven" and the "Seven Samurai" may be scored and graded.

V. A chart depicting ten differences in portrayal of violence in western and gangster films may be scored and graded.

W. The student's participation in a small group discussion which generates examples of invention in genres may be evaluated.

X. A paper which identifies icons and invention in a western film may be scored and graded.

Y. An extra credit report dealing with a specific book or subject may be evaluated.

Z. The student's participation in a discussion summarizing invention in television shows may be evaluated.

AA. A written report analyzing a film which spoofs westerns may be scored and graded.

II. A unit project film may be scored and graded.

III. A unit test or paper project may be given to assess the student's knowledge of the subject material.

IV. Student attendance and participation in this unit should be considered in determining the final grade.

Unit References

Brode, Douglas ed., *Crossroads to the Cinema.* Holbrook Press, Inc., Boston, Massachusetts, 1975.

Caar, John, and Wm. Kuhns, *Teaching in the Dark.* Pflaum/Standard, Dayton, Ohio, 1973.

Coynik, David, *Film: Real to Reel.* St. Mary's College Press, Winona, Minnesota, 1972.

Feyen, Sharon, and Donald Wigal, eds., *Screen Experience: An Approach to Film.* George A. Pflaum, Publisher, Dayton, Ohio, 1969.

Jacobs, Lewis, *The Movies as Medium.* Farrar, Straus and Giroux, New York, 1970.

Kuhns, William, *Movies in America.* Pflaum/Standard, Dayton, Ohio, 1972.

MacCann, Richard Dyer, ed., *Film: A Montage of Theories.* E. P. Dutton and Co., Inc., New York, 1966.

Poteet, G. Howard, ed., *The Complete Guide to Film Study.* The National Council of Teachers of English, Urbana, Illinois, 1972.

Talbot, Daniel, *Film: An Anthology.* University of California Press, Berkeley, California, 1967.

UNIT FIVE
FILM CRITICISM

Introductory Statement

How clearly a critic should not . . . know anybody: His hand should be against every man and every man's hand against his.

—George Bernard Shaw

Film criticism—a difficult and perplexing endeavor—offers to the student of film a more complete enjoyment of the art. More than a mere assessment of whether the film offers entertainment, film criticism attacks the more subtle and complex aspects of the medium.

The critic is more than a reporter, who merely retells the story. The critic analyzes and explores the film in light of both its technical and social significance.

This unit provides an opportunity for students to engage in various critical activities related to professional films, to examine works of some contemporary professional critics, and to apply the newly found principles to their own works.

The progression of this course leads logically to film criticism. From the exploration of the nature of film, through exploration of equipment and techniques, to examining various forms of films, the student has broadened his/her background and knowledge of film. The student is now ready to become more critical because of this expanded knowledge—critical of what is viewed, and critical of his/her own work.

The final unit dealing with the future of film completes the introductory course in film study by examining what our present art may become. The student will be more prepared to evaluate the film of the future because of his/her ability to wisely evaluate the film of today.

Instructional Objectives

1. Given a film viewing experience, the student will be able to critique that film using criteria which have been developed by the student.
2. Given resources relating to film criticism, the student will be able to generate at least two justifications for film criticism.
3. The student will be able to list and define four ways a critic may look at a film (describe, analyze, interpret and evaluate).
4. Given a film viewing experience, the student will be able to criticize that film such that description, analysis, interpretation, and evaluation are included in the critique.
5. Given a professional review of a familiar film, the student will be able to summarize that review such that the primary focus of the review is delineated.
6. Given professional and student written reviews of a film, the student will be able to evaluate those critiques such that the evaluation focuses on the adherence to the four aspects of film criticism.
7. Given resources relating to professional film critics, the student will be able to hypothesize two qualifications of the film critics.
8. Given resource materials, the student will be able to discuss the specific qualifications of a film critic of the student's choice.
9. Given a series of critique sheets from other film courses, the student will be able to devise a film critique sheet which includes the four categories of film criticism.
10. Given a class devised critique sheet, the student will be able to critique his/her own films produced in this course such that each item on the critique sheet is complete.
11. Given a class devised critique sheet, the student will be able to critique at least four other student films such that each item on the critique sheet is completed for each review.
12. Given other's critiques of one of the student's films, the student will be able to synthesize the comments related to the film such that he/she lists five positive aspects and five negative aspects of the film.
13. Given a short film, the student will be able to write a three page review which includes the four criteria employed by professional critics and two other criteria of his/her own choice.
14. The student will be able to compare his/her written review of a film to a review written by a professional critic such that the focus of the comparison is on the completeness of description, analysis, interpretation, and evaluation.

Content Outline

I. Reasons for Film Criticism
   A. Multi-dimensional vs. single dimensional experience—increases the awareness of the interrelationships in the parts of the film; examines more than one aspect, technique, value, quality; enhances the enjoyment of the film

B. Greater awareness of film techniques—allows for a refinement of the ability to recognize, analyze, and evaluate the myriad of film techniques previously studied
C. Greater awareness of style and form—allows for broadening the student's frame of reference related to the utilization of specific techniques and for developing the ability to delineate form within a film
D. Greater selectivity in own viewing—a critical selection of the films which the student sees

II. How a Critic May Look at a Film
A. Describe—to verbally explain the plot sequence, the characters, the techniques, the director's style, and the use of icons
1. See from various perspectives—discovery of dimensions of the art of film which were previously unknown to him/her, e.g., acting, editing, use of color, sound
2. Watch for detail—demands closer attention to detail; encourages more of an active consumption of the art
3. Shift of mental stance—discovery of a new idea or theme which was not apparent to the student in a more cursory examination
B. Analyze—to break down the whole into its parts and to show how the parts work together
1. Form—examine the parts "fitting" together
a. Assumption of unity within the film—to ascertain how each part functions and why each part is there
b. Repetition—audio-visual techniques, dramatic aspects, and thematic statements
c. Compare beginning with ending—differences and similarities of treatment
2. Style—the use of specific techniques within the film
a. Audio techniques—explore the patterns of sound use: naturalistic or formalistic
b. Visual techniques—explore the use of camera, editing, special effects
C. Interpretation—to explain the meaning of the film; what the film is about
1. Subject—summarization of what the story is; the material which is presented in the film; not a detailed plot description
2. Theme—an explanation of the general or abstract idea captured in the film
D. Evaluation—a judgment based in reason of the worth of the film presented in such a way as to produce an insight
1. Basis for evaluation—should rest on strong description, analysis, and interpretation
2. Criteria-based evaluation
a. Social value—whether the idea presented cuts across cultures and/or generations; whether a moral or some universality of ideas is presented; stress on some idea which educates or socializes
b. Economy in content and techniques—all that is in the film is needed; all that is needed is there
3. Personal taste-based criteria
a. Pervasiveness—present in all other criteria; can become overriding element in some critic's work; impossible to escape personal perception even when attempting to focus on other elements of the critical process
b. Reactions to films
(1) May like films which are bad by certain criteria
(2) May not like films which are good by certain criteria
4. Application of a variety of criteria—yield a variety of evaluations for a single film
a. Economy of content and technique vs. social value—may/may not present a valid idea while providing good/poor use of the principle of economy
b. Coherence vs. social value—valid social comment may/may not be made when parts do/do not form a unified whole

III. Contemporary Critics
A. Qualifications for critics—the credentials for a critic fairly standard across many of the arts; several film critics also theatre critics
1. A thorough knowledge of the art form; familiarity with style and structure (form)
2. A belief in film as art—differentiate reporters who write about film only as entertainment from critics who conduct in-depth study of film
3. An understanding and appreciation of the other arts—relate certain film references to other arts such as music, painting, literature, and theatre
B. Some Contemporary Critics
1. Penelope Gilliatt *(New Yorker)*—interpretation of plot lines and symbolic material
2. John Russell Taylor *(London Times)*—analysis of the film makers work across films
3. Dwight MacDonald *(Esquire)*—witty,

sharp in constructive suggestions for improvements
4. Renata Adler *(New York Times)*—attempt to relate film criticism to social mores of our times
5. Wilfred Sheed *(Esquire)*—dissection of a film into its parts, original use of language for descriptive purposes
6. Stanley Kauffmann *(New Republic)*—ability to get to the heart of the meaning of even highly complex works
7. Andrew Sarriss (Free lance)—highly original and outspoken in approach to film
8. Pauline Kael *(New Yorker)*—a conversational style of writing; anti-film-as-art
9. Rex Read *(Chicago Tribune)*—more in the vein of personal taste judgments
10. Judith Crist *(TV Guide)*—given to personal taste and social value-type comments; highly readable
11. Other critics—as those published locally in *The Velvet Light Trap*

IV. Criticism of Student Film
- A. Development of criteria
  1. Use of criteria used by professional critics
  2. Use of criteria described in critique sheets developed in other high school film courses
  3. Use of criteria developed through class discussion
- B. Application of criteria
  1. Use of the critique developed by the class to facilitate student evaluation of own films
  2. Use of critique sheet developed in class to facilitate the evaluation of other student films
  3. Use of the critique sheet developed in class to facilitate the evaluation of professionally produced films

Learning Activities

I. Activities Related to Why Criticize Film

A. Students will view a film, "Chicamauga," and write a two page critique in which each student includes ideas which that student feels are valid comments and criticisms about the film. This paper will be evaluated by the teacher and returned to the student at the end of this unit for rewriting. The purpose is to allow the student to discover how that student's perception of criticism has changed because of his/her work in this unit.

B. Students will view the short animated film, "The Critic," and engage in a large group discussion about the meaning of the film, what film critics do, and general conceptions of film criticism.

C. Students will engage in a ten minute discussion in groups of three to five to construct a list of five or more reasons for film criticism. These reasons will be shared with the other class groups in a large group discussion.

II. Activities Related to How Critics May Look at a Film

A. The student will take notes on a mini-lecture given by the teacher on ways in which film critics may look at films. A class discussion will follow the mini-lecture in order that any questions raised during the lecture may be answered.

B. Students will view a film in class which will be used as the basis for the application of the four critical approaches. The film "Citizen Kane," is well suited to this exercise.

C. Students will work in small groups to describe, analyze, interpret, and evaluate the film seen in class ("Citizen Kane"). Each group will present its description, analysis, interpretation, and evaluation to the class. The positions expressed by the groups will be discussed by the class and an overall class critique for the film will be developed.

D. The teacher will supply a number of professional reviews from which students will be asked to select one for analysis. In groups of three to five, students will prepare a summary of the selected review and present the summary to the class in the form of an oral report. Each review will be written by a different professional reviewer and relate to the same film.

E. The class will engage in a discussion comparing and contrasting the reviews of the professional critics with the critique developed by the class.

III. Activities Related to Contemporary Critics

A. Students will participate in a discussion relating to the qualifications of responsible critics. The purpose of this discussion is to provide the student with criteria for judging the validity of what is read about film.

B. The teacher will supply a list of film critics from which the students will choose one for a group report. These reports will be presented orally to the other members of the class. The report will include such items as:

1. where the critic is employed,
2. what the critic's training has been,
3. the critic's general qualifications,
4. a summary of the critic's style,
5. a summary of the critic's review of one or two films familiar to the class,
6. a ten minute presentation in which each member of the group participates.

IV. Activities Related to Student Films

A. Students will work individually or in groups to examine a series of critique sheets from other high school film courses in preparation for the development of a class critique sheet.

B. The class will develop through discussion a critique sheet incorporating the four main principles employed by professional critics, some of the ideas found in other sample critique sheets, and any ideas generated in the class.

C. Students will use the critique sheet developed in class to review each of their own films (the film from Unit I, the group film from Unit III, and the film from Unit IV which exemplified a film form). These written critiques will be handed in to the teacher.

D. Students will review at least four other student made films for the purpose of writing critiques of each.

E. Students will exchange and compare written critiques of each other's films for the purpose of more clearly understanding others' perceptions of own films. Comparisons of the students' reactions to various films will be examined in large group discussion.

F. The students will see again the film viewed at the beginning of the unit ("Chicamauga") and write a critique based specifically on the concepts discussed and elaborated within this unit. This paper will be handed in to the teacher.

G. In a large group discussion, students will compare their first critiques of this film with the later reviews in order to draw conclusions about what has been discovered through the experiences in this unit.

V. Other Learning Activities Related to Film Criticism

A. Students will view a short film ("Is It Always Right to Be Right" or "Masque of the Red Death") and write a review to be turned in to the teacher.

B. The class will invite a film critic from a television station, a newspaper, or film journal as a guest speaker to discuss his/her personal approach to film criticism.

C. Students may choose to attend theatre showings or see television movies and prepare written reviews.

D. Students may choose to compare their own reviews of the films viewed to reviews by professional critics in written papers.

Instructional Assessment

I. A number of activities may be taken as measures of student behavior. For example:

A. Reviews of the film viewed at the beginning of the unit may be collected and checked.

B. Participation in class discussions may be evaluated.

C. Participation in group presentations may be evaluated.

D. Performance on a written quiz relating to criteria employed by critics may be scored and graded.

E. Participation in group formulation of summary reviews may be considered as evidence of having done outside reading.

F. Participation group planning of "critic" report may be considered as evidence of having done outside reading.

G. Written reviews of student's own films may be evaluated.

H. Written reviews of other student's films may be evaluated.

I. The rewrite of the "Chicamauga" review may be evaluated.

J. The written review of the short film viewed at the end of the unit may be collected and evaluated.

K. Written reviews of films outside of the class may be evaluated.

L. A written comparison of the student's own review to that of a professional for a film viewed outside class may be evaluated.

M. Daily class attendance may be considered as an aspect of evaluation for the unit.

II. A unit test may be administered, scored, and graded to assess the student's grasp of the concepts of the unit.

Unit References

Bobker, Lee R., *Elements of Film.* Harcourt, Brace, and World Inc., Chicago, 1969.

Huss, Roy, and Norman Silverstein, *The Film Experience.* Harper and Row, Publishers, New York, 1968.

Larson, Rodger, and Ellen Meade, *Young Film Makers.* Camelot Book, Avon Publishing Co., Chicago, Illinois, 1972.

Livingston, Don, *Film and the Director.* Capricorn Books, New York, 1969.

Lowndes, Douglas, *Film Making in Schools.* Watson-Guntill Publications, New York, 1970.

Sheridan, Marion C., *The Motion Picture and the Teaching of English.* Appleton-Century-Crofts, New York, 1965.

Smallman, Kirk, *Creative Film Making.* Collier-Macmillan Ltd., London, 1969.

In addition to the above listed references, notes taken in Communication Arts 350, Introduction to Film, with David Bordwell provided much of the material related to criticism.

UNIT SIX
THE SHAPE OF FILMS TO COME

Introductory Statement

> *Today when one speaks of cinema, one implies a metamorphosis in human perception. Just as the term "man" is coming to mean man/plant/machine, so the definition of cinema must be expanded to include videotronics, computer science and atomic light.*
>
> —Gene Youngblood
> *Expanded Cinema*

When Edison and his assistant, William Dicksen first created their "Kinetoscope," they probably did not envision that this invention would "expand" to the capacity described above. However, Edison and Dicksen do have something in common with the heralds of cinema today. These inventors all concentrate on emphasizing the new mechanism, the technology itself.

Ironically, there seems to be a comparison between the audience of the 1890's and the audience of today. In the early days of cinema, the viewers were simply amazed to watch the "motion" of a train pulling into a station. Today, the experience of viewing a computed generated film or seeing a holographic image, pleases just for the sake of the new phenomenon. But this new cinema may be as infantile in development as that early film proved to be.

This unit introduces the student to the fact that inventions in the motion picture industry have followed cycles. From the first "film" recording a man sneezing, the silent movies came a long way to achieve the artistic films of the '20's. But then sound came along, and once again, the industry was in an upheaval. Artistic approach was sacrificed merely to have thousands of talking, singing, and tapping movies. Only later, after audiences demanded something more than sound for the sake of sound, did the quality of movies improve.

It is no accident that new techniques are introduced when the industry is in troubled times. The technology may be available for a long time before coming widely used. A good example is the wide screen. This capability has existed since the '30's but was only introduced in theaters when the industry needed to offer an audience something television couldn't. This unit draws a parallel to show students that economic conditions in the industry often govern the use of new techniques.

The technology that relates directly to the student is discussed. The concept of "instant movies" is dealt with so that the students are made aware that their creativity and product may be "predetermined" by the hardware. The limitations they experience in film making may be due to the "pop-in, aim, and press trigger" cameras that are available. In addition, this unit looks at a wide array of relatively new innovations in technology. Through firsthand experiences, the students are able to form their own criteria for evaluation.

The students need to assess the present condition of cinema. The future of cinema may follow the past trends of evolving from gimmicky techniques to the skillful and imaginative use of these techniques. The skill and imagination to alter the cinema may come from these students.

Instructional Objectives

1. Given a set of survey guidelines, the student will be able to complete a survey which identifies the role film has played in the life of the student's family prior to the time the student enrolled in the film course.
2. Drawing on the student's prior experience, the student will be able to describe at least three limitations encountered through the student film making experiences.
3. Given the specific limitations of today's camera equipment, the student will be able to design an "ideal" camera which eliminates three inadequacies.
4. Given information and demonstrations from camera suppliers, the student will be able to describe in his/her own words at least three innovations in film making equipment.
5. Given a filmic description of recent cinema innovations, the student will be able to recall any four specific trends film may be taking using examples from the film.
6. Given a film describing future communication potentials, the student will be able to discuss five ways one specific innovation may affect his/her life in the future.
7. Given materials, the student will be able to create a two-three minute multi-screen slide projection with one specific theme.
8. Given a field trip experience, the student will be able to describe five specific displays seen that relate to film innovation.
9. After a discussion of "environmental" film, the student will be able to design and produce

an environment in which an appropriate film may be viewed.

10. Given an "environmental" film experience, the student will be able to compare and contrast the impact of the "environmental" experience with that of a classroom experience.

11. Drawing on prior experience, the student will be able to generate a list of five uses of computer generated images.

12. Given an experimental film, the student will be able to identify three aspects of that film which determine it as an "experimental" film.

13. Using notes and other class materials, the student will be able to define underground cinema in his/her own words.

14. Given a list of films which are produced for class, the student will be able to accurately label each film as "experimental" or "non-experimental" using criteria which have been developed in class discussion.

15. After viewing an example of cinema verite', the student will be able to identify five possible effects dependent on the "unseen" camera, which might change with the presence of a visible camera.

16. Given a video taping experience, the student will be able to contrast film and video tape recordings in at least six days.

17. Having researched current literature, the student will be able to list three new uses of video tape noted and described in current literature.

18. Given a holography demonstration as an example, the student will hypothesize five specific instances of how this technology might be used in the future. Considerations should deal with communicative, artistic, and public service possibilities.

19. Provided with equipment, the student will be able to create a five minute multi-media experience based on one central theme.

20. Given correlating dates between the invention and popular use of a film technique, the student will be able to discuss the economic implications which influence this time interval.

21. Given an understanding of film potentials, the student will be able to design a new method of using the film medium. The method should be innovative, should be possible given specific technological advances, and should focus on artistic use of techniques rather than on the technique itself.

Content Outline

I. Film's Increasing Accessibility
   A. Affordable
      1. Cameras cheaper (Super 8)
      2. Film stock cheaper
   B. Easy to operate
      1. Cartridge pop-in—no exposure problems; no threading
      2. Zoom (power)—smooth, controlled shots
      3. Electric eye—automatically adjusts for light conditions
   C. Some reservations
      1. Lack of effects we can influence—one speed zoom; lighting effects
      2. May stifle creativity—little variety afforded
      3. Preprogrammed "instant" movies

II. Film's Potentials and Expansions
   A. New use of techniques
      1. Multi-screen—more than one screen image
      2. Split-screen—one image split into several screens
      3. Big screen—oversized screen with extreme height or width
      4. Environmental film—viewer is submerged in special environment
      5. Cinema verite'—camera records reality; little editing
      6. Underground cinema—film exhibited and distributed outside of theaters
      7. Experimental films—innovative films
      8. Multi-media—many images created through various projections
   B. New Technology
      1. Computer films—computer generated images recorded on film
      2. Video tape use—portapak development
      3. Cassette movies—pop-in cartridges
      4. Holographic cinema—3-D images created by laser beams

III. Trends of Technology
   A. Repeated trends—emphasis technique to art
      1. Early films to the height of silent era
      2. Sound films' beginnings to the '40's
      3. Color films to present use
      4. Screen innovations
      5. Present innovations
   B. Introduction of new technqiues may reflect economic conditions
   C. Techniques may be gimmick to draw back audience

IV. Future Considerations
   A. Progress may lie in imaginatively using what already exists
   B. Effectiveness may be based on how skillfully new cinematic tools are used
   C. Emphasis may shift from technique to the artistic use of the technique

Learning Activities

I. Activities Related to Film's Accessibility

   A. Students will indicate through a survey how influential the Super 8 revolution has been on their families. This survey will focus on the frequency and intent of use. After the surveys are complete, they will be briefly discussed and a composite scale will be made and displayed on the bulletin board.

   B. The students are to list and discuss any three limitations they felt they have encountered while making films for this course. The equipment is to be the primary consideration. The students are to consider what effects they were not able to achieve because of the equipment they had at their disposal.

   C. Working in groups of two to four, the students will design an "ideal" camera based on their experience. They may merely describe their ideal camera or they may present a sketch of it. The students will be encouraged to be as creative as they wish in this project. They do not have to be realistic in their approach.

   D. Through a visit to camera suppliers, students will learn about the latest film making equipment and cameras which have come into the market. They will then give a two minute oral presentation to the rest of the class regarding the latest equipment. Brochures may be used to help explain the product.

II. Activities Relating to Film's Potentials and Expansions

   A. The class will view the film, "The Shape of Films to Come." This film presents many of the innovations seen at Expo '67, such as split-screen, multi-screen, and big screens. The film also looks at many film makers who are exploring new methods such as computer images and multi-media effects. The film will present several new concepts to the students, so that a discussion should be easily generated after viewing.

   B. The class will see the film "Communications Explosion." This film covers the future projections of communication technology. Film is dealt with as part of the overall scope of communications. It should enable students to put the innovations of film in perspective with other communications developments. A focal interest would be that part of the film which discusses holography and the potentials of laser beam images. The student will select any one of the innovations and discuss the effects this technology may have on this student's future life in a one-half page paper.

   C. The class will divide into groups of six to seven to design a multi-media experience through the use of slides. They might draw on materials available in their home slide collection or from the school's resources. They must decide on a theme, select the right images, and be able to support their decisions in discussion following their presentations.

   D. A field trip to tour the Museum of Science and Industry in Chicago will be arranged. Particular attention will be paid to the multi- and split-screen exhibitions. They also have a multi-media circus exhibit which makes use of the extremely large screen. After the tour, the students will discuss the techniques they saw.

   E. The class as a whole will design a specific environment in which to see a film. They will see the film first in the classroom setting and a second time in their created environment. The students would be wholly responsible for creating an environment which is appropriate for a film. The teacher would provide resources only.

   F. The students will see an example of cinema verite' in the film, "The Chair," in which a young lawyer is observed as he struggles to save his client from the electric chair. Afterward, the students will discuss how cinema verite' equipment altered the effect of the action by suggesting at least five changes that might have occurred if the camera had been visible to the lawyer.

   G. The students are to read a handout of a speech made by Jonas Mekas entitled "Where We Are—the Underground." A discussion will follow in which the students will define "underground cinema" using the concepts from the speech as a basis.

H. The students will view a film entitled "Omega" as an example of experimental cinema. A discussion dealing with the making of "Omega," its techniques, and its concepts will follow.

I. The class will work together to create a multi-media experience. A central theme must be selected. Groups will be formed to work on specific jobs, such as finding slides for projection, finding pictures for opaque projection, and finding films. A sound track should accompany the viewing experience. The students will present the experience to an audience, who will then fill out a questionnaire dealing with the multi-media experience.

J. Through a discussion, the students will consider two films they have made for this class which might be considered "experimental" or "underground" films. They will list specific criteria as to why or why not the films might be so classified.

K. The class will view the film, "Binary Bit Patterns." After the film, the class will discuss their impressions of the film and generate at least four other uses for computer generated images drawn from their own experience.

L. Copies of *Guerilla Television* and "Radical Software" will be passed out with other articles dealing with the video tape revolution. These resources should show students what is happening currently with video. The students will then list three items of interest they found relating to the use of video tape.

M. The students will work in groups to produce a short video tape by portapak (if portapaks are not available, a regular video equipment may be used). The concept for the video tape may be one they have previously used for a film, or they may create a new idea. The focus, however will be on the production experience, not the concept. The students will then write a short summary of their experience comparing the video medium to the film medium.

N. The students will see a holography demontration/exhibition. After seeing the demontration, the students will discuss any five uses of this innovation.

III. Activity Relating to Trends of Technology

The students will be assigned to groups to research dates of invention and the dates of common use of film techniques. A discussion will follow which will consider the economic implications of the time spans indicated between invention and the common use of film techniques.

IV. Activity Relating to the Future of Film

Each student is to prepare a minipresentation for the class in which a potential use for film in the future is envisioned. Students will be encouraged to focus on possibilities within the realm of equipment and techniques, which already exist. They may, however, consider any new technology if they wish to create it. Students should describe this new concept and discuss its implications.

Instructional Assessment

I. Various activities may be taken as a measure of student ability. For example:

A. The completion of the survey may be considered.

B. The student's participation in a discussion and explanation of limitation in film making equipment may be evaluated.

C. The student's oral presentation of the "ideal" camera may be scored and graded.

D. The student's report on new equipment may be counted as extra credit.

E. The student's recollection of new trends in film as displayed in a film will be evaluated.

F. The one-half page paper written by the student on the effects of a new technology may be graded.

G. The student's involvement in a multi-media experience will be graded.

H. The student's participation on a field trip may be considered as extra credit.

I. The student's participation and involvement in a class project dealing with environmental film may be evaluated.

J. The one-page paper written to compare environmental effects of a film may be graded.

K. The student's discussion of computer and experimental films may be evaluated.

L. The student's ability to define terms used within the unit may be evaluated.

M. The student's paper dealing with experimental film criteria may be scored and graded.

N. The student's analysis of a cinema verite' film may be evaluated.

O. A two-page paper contrasting the video with the film experience may be scored and graded.

P. The student's participation and involvement in a multi-media experience may be graded.

Q. The student's participation in a project which contrasts dates showing film technique invention and use may be evaluated.

R. The student's oral presentation showing new methods of using film may be scored and graded.

II. A unit test or paper project may be given to assess the student's grasp of the subject material.

III. Student attendance and participation may be considered in determining the final grade.

Unit References

Battock, Gregory, ed., *The New American Cinema.* E. P. Dutton, Inc., New York, 1970.

Coynik, David, *Film: Real to Reel.* St. Mary's College Press, Winona, Minnesota, 1972.

Graham, Peter, *The New Wave.* Doubleday and Co., New York, 1967.

Kirschner, Allen, and Linda Kirschner, eds., *Film: Readings in the Mass Media.* The Odyssey Press, New York, 1971.

Youngblood, Gene, *Expanded Cinema.* E. P. Dutton, Inc., New York, 1970.